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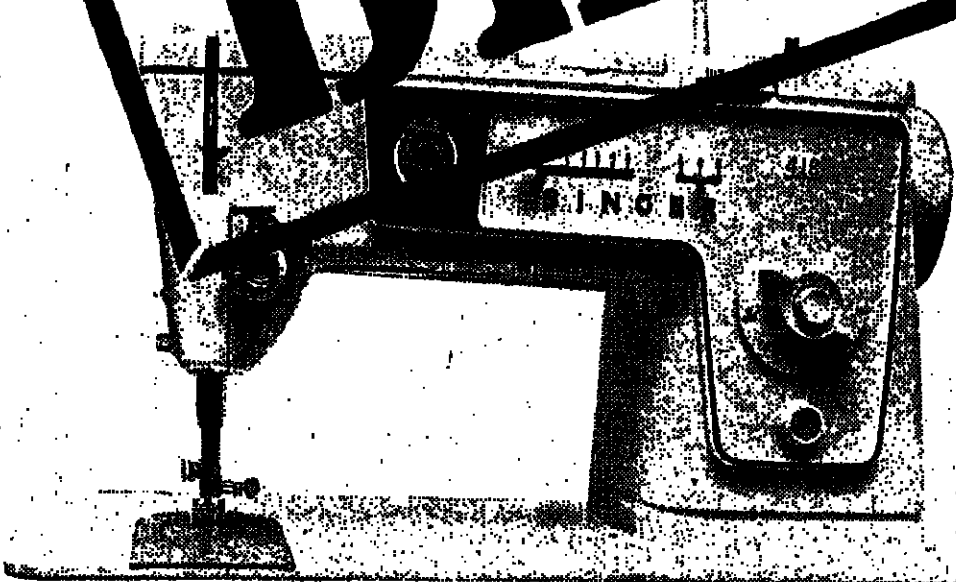
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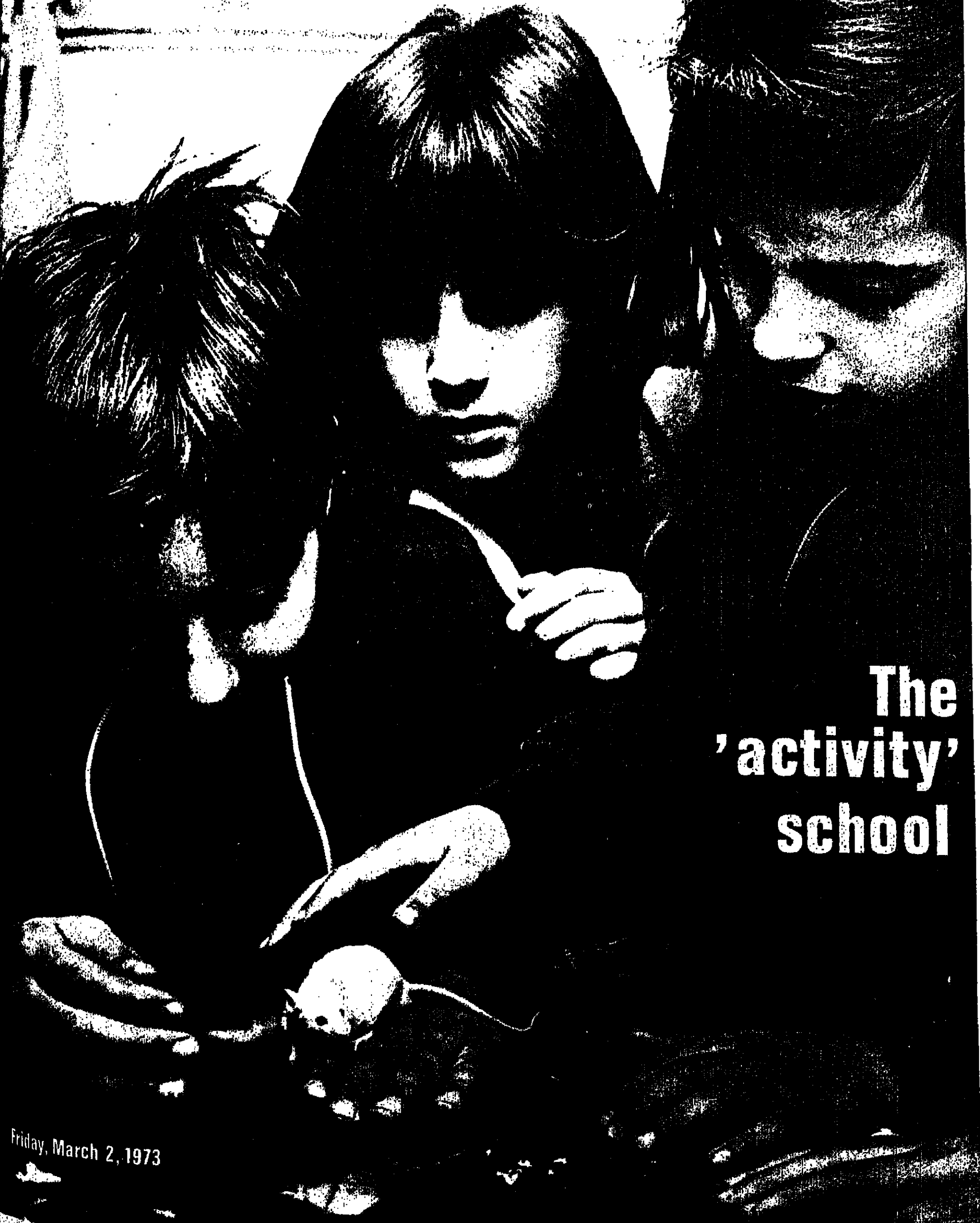
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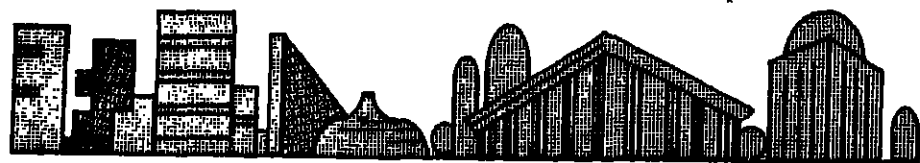


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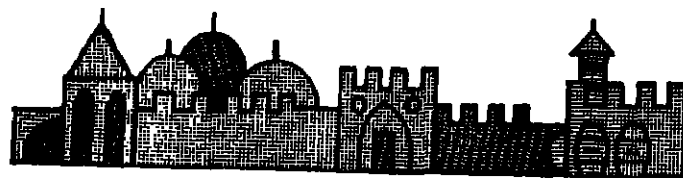
Friday, March 2, 1973

Handwritten text in Hebrew: *השקט והנחת*

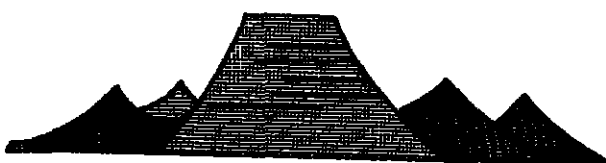
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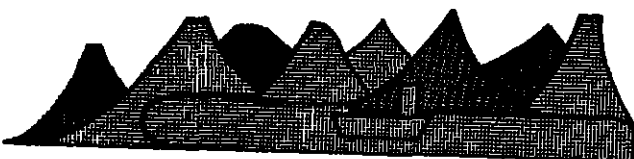
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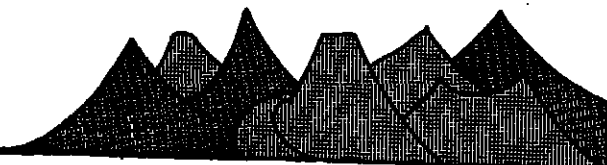
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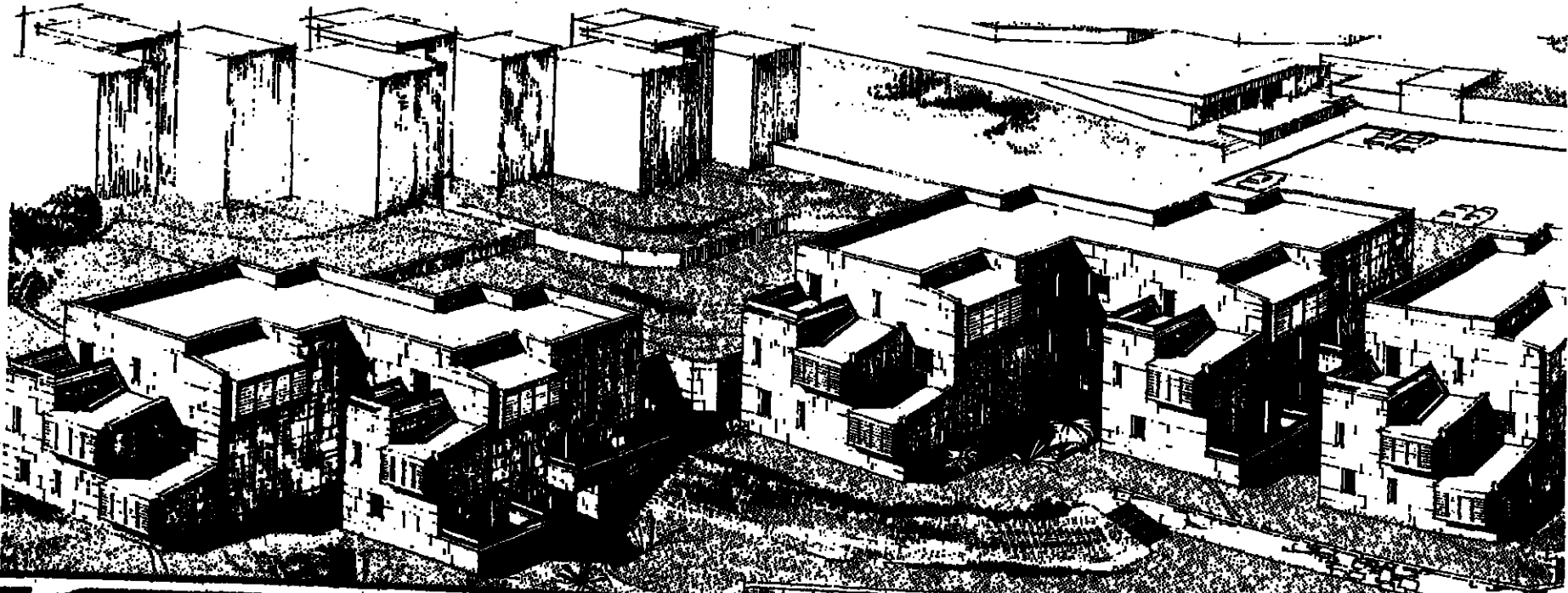
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## INSIDE

**THE ROSE OF MOUNT ZION** — When Albert and Pauline Rose moved to Mt. Zion, their house was right on the frontier. Over the years, their home has been a meeting place for many Jerusalemites. Philip Gilon visited the house, called 'Roche,' and talked to the Roses. Page 5.

**THE REICHTAG FIRE** — The building which housed the German Parliament was set afire by unknown arsonists 30 years ago this week. Dr. Martin Van Creveld of the Hebrew University writes about the causes and consequences of the fire. Page 7.

**THE PATTERN OF PERSECUTION** — The Soviet secret police continues to oppress Jewish activists, mostly outside Moscow. From his listening post in London, Colin Shindler brings us details on some heretofore unpublished cases. Page 8.

**CASTLE IN THE DESERT** — Ephraim building is not an end in itself, writes Prof. Nathan Gertler, who outlines a plan to use multi-story structures in a new Jerusalem that will be a monument to the people who built it. Page 9.

**THE ECONOMIC CONFERENCE** — Is there a need for another meeting, in the series started by the late Premier Levi Eshkol in 1968? David Ertov talks with some of the officials most concerned with the conference. Page 11.

**JURISPRUDENCE** — Nathan Eshkol finds that it doesn't always pay to bring your lawyer to the police station. Page 15.

**ACTIVITY IN EDUCATION** — The integration of elementary school pupils from Jerusalem's prestigious Rehavia quarter and the neighbouring Nahlat has paved the way for some interesting innovations in teaching, writes Rochelle Furstenberg. Page 12. Also in the Family Section: Catherine Rosenheimer tells a double premiere of book fashions and the film 'Cahen,' page 19; Martha tells for you wholeheartedly, page 20; Hadassah Bat-Hadim tells about her trip to England, page 21.

**THE FIRST PARTITION OF POLAND** — Dr. Meron Medzini writes a book on the foundation of British policy in the Middle East, page 12. Other Book Section features — A word on installment selling in New York, page 13; Commenting in Africa, Isaac Shalev's new novel, now the world press views the U.S., page 18; Bertold Brecht's posthumously published diaries, page 14.

**THE MISSING PORTRAIT** — Theatre critic Mendel Kohen finds something lacking in the production of 'The African Papers,' page 23. Yonatan Boehm talks about musical copyrights, page 24. Philip Gilon and Ze'ev Schul review television and radio programmes, page 27; TV and radio schedules, bridge and chess columns, crossword, Gallery Guide, page 25. What's On, pages 28-29. Cinema, page 30. Poster, page 31.

**ON THE COVER:** Children at the Rehavia elementary school, where 'activity' classes provide a partnership in learning, study while voices in their dance corner. An article on this new approach to learning is on page 18. One of the children's posters bears the emblem of the Rehavia Gymnasium. Photo by Zefen Radovan.

The Defence Minister had very little new to say when he addressed the Knesset on Monday about the Libyan plane tragedy, but the way he spoke indicated his deep concern over the incident.

IF it were not for the terrible loss of life one might say that the crash of the Libyan plane in Sinai has some of the elements of a corny mystery story. First there is unexplained action, then violent death, then accusation and counter accusation. In the last chapter comes the *deus ex machina*, in this case quite literally an explanation from a little black box, dropping down from the sky like the god from his machine in the ancient drama.

Press, radio and TV audiences who heard the first official explanations of what happened on the day after the crash could scarcely help sharing the agonized puzzlement of the army commander, and especially of Air Force Commander Hod. He asked over and over again, how could one understand why the pilot of the Libyan plane behaved like that? What explanation could there be of his refusal to land? How could he have flown untouched through the Egyptian missile defences unless by agreement? On those earlier occasions Defence Minister Dayan had not a very great deal to say; he is not a man of many words when he is not quite sure what has happened.

By the following Monday, when the world press had been in an uproar for days at what was seen as our trigger-happy brutality, the Knesset prepared to hear the official statement by the Defence Minister. In the nature of things it could not add a great deal that was new to a subject that had been examined from every angle for the better part of a week. It was evident from Mr. Dayan's tone and the words that he chose that he felt very deeply concerned over the destruction of the plane; perhaps that he was tired after the incident. Possibly also that his proposal for a 'hot line' to Arab capitals for the sole purpose of preventing such tragedies of errors in the future was genuine and practical in intent, and not a political gimmick intended primarily to embarrass Egypt — as Cairo appears to have felt it to be.

\*\*\*

IT was not until Mr. Dayan came to sum up the debate, however, that it was possible to identify his personal reaction to the disaster: a kind of cold fury that the incompetence and bungling indifference of the Cairo control tower, and of the luckless pilot himself, should have triggered events that had caused world-wide claims to be heaped on the Israeli Defence Forces which had been doing no more than their job.

In one of the earlier sessions on the incident Mr. Dayan had said that he would have court-martialed any Israeli pilot who had acted in so irresponsible a fashion as the pilot of the Libyan plane.

"I am not the only one here," he said, "but I have occasion to have contact with other armies,

Lea Ben Dor's  
Parliamentary  
Report



# Tragedy of errors



Mr. Dayan in the Knesset on Monday.

(Weiss)

and not the worst of them, the Americans, the British, the French and Australians, at times of war caused our forces to commit an error and fire at it, and our own people, and in connection with this fatal incident... we have no reason to have anything but confidence in our army commanders, and in their honesty, their ability and their judgement. These nations would all, he said, be happy to think that their security was entrusted to so good a team. In a move to self-analysis that must be rare in defence ministers, he explained:

"Owing to the special circumstances of this case I regret the Arab lives lost in this plane no

This is, obviously, very little to do with what 'The Times' of

London wrote, or the 'Washington Post,' or what the British Foreign Minister said to our ambassador, but wholly with what really happened. And what happened was that our supremely well-trained fighter planes did not succeed in forcing down a highly suspicious passenger plane because its pilot was given incredibly foolish advice by the Cairo control tower, which thought Egyptian fighters were involved, and because he was almost equally lacking in alertness himself. The result was a stain on the Israel forces, who have sought through all the battles to keep their weapons clean. To make us commit such an error through their inefficiency is heart-breaking, was Mr. Dayan's conclusion, creating a situation there was no way of righting.

The attitude was, at least, more interesting than that of the speakers in the debate, most of whom felt — certainly with some justification — that there was bias, or at least a double standard of morality, in the tremendous volume of criticism launched against Israel. The destruction of the plane had obviously been a defensive measure, however mistaken, and there had been a measure of understanding even for such deliberate acts as the murder of the Israeli athletes in Munich. The Knesset was almost unanimous in rejecting the ferocious and often malicious, even smug, criticism launched at Israel.

Mr. Menahem Begin, the Gahal leader, for once could have no quarrel with the government whose military leaders had put national security before world public opinion. If he takes a melancholy pleasure in identifying anti-Semitic tendencies abroad, and double standards of morality that deny Israel the same right to self-defence that is accorded to other countries, he was, on this occasion, not alone.

It was possibly more important that Mr. Ya'acov Hazan (Mapam-Alignment), left-Labour leader, gave his fullest support to the military decision taken, though he has always taken a stand far to the left on all matters concerned with the administered areas, and the greater hopes of peace if there were a commitment to evacuate most of them. He, clearly, does not doubt the good faith of Gahal. There have been changes in his party, and its younger generation has opposed the decision to remain within the Labour Alignment. It remains to be seen whether it will continue to be as staunch in support of the rest of Labour in a public emergency.

Mr. Uri Avneri (Olam Hazeh) had once again appointed himself National Morality Officer and interrupted steadily all through the debate, arguing that 'the world press' had judged us, as though he sat in the Knesset as a foreign representative.

Mr. Y. Nehushtan (Gahal): No, he is here as the Libyan representative.

\*\*\*

THE real trouble this time was with Mr. Meir Wilner (New Communists). Mr. Dayan opened his reply to the debate by saying that 'Mr. Wilner has used his Knesset immunity for slander and poisonous lies about the Israel Army when he says that it slaughters women and children with indifference.'

Meir Wilner: These are forbidden acts.

Moshe Dayan: May Knesset Member Wilner enjoy his poisonous lies.

Meir Wilner: ... (Inaudible).

Moshe Dayan: I am a faithful reader of the announcements made by the *Fatah* but even the *Fatah* did not say the things you said about the action in the Lebanon.

Toufik Toubi: (New Communists): He knows much more than the *Fatah*.

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# THE ROSES OF MOUNT ZION

By PHILIP GILLON



Albert and Pauline Rose, in the living room of their home on Mt. Zion, where they have lived since 1964. Mrs. Rose examines some of the roses she has grown in their garden.

In 1964, Albert Rose, then aged 51, and his wife Pauline set up their home on Mount Zion, at a point from which they could see the white of the eyes of the doves in the adjoining Jerusalem airport.

Their decision was inspired by their belief in the biblical reference to Mt. Zion and the conviction that God wanted them: Pauline Rose's words, "to make a place of His sanctuary beautiful." A fanatical gardener as well as a devout Jewess, she considered the state of neglect of Mt. Zion an affront, and was determined to make some corner of the sacred mountain worthy of tradition.

The Roses emigrated from Poland to Israel in 1953, and for some time in the south Jerusalem suburb of Talpit. But when their eyes were lifted up to Mt. Zion, and from the beginning they began to nag the authorities for permission to build their home on the mount. The authorities were amused, but the Roses were insistent. How a couple of their age to be one of the most dangerous in the country? Preposterous.

But they achieved the impossible — and Mrs. Rose says it was divine aid that helped to overcome the obduracy of the authorities. Eventually they were given permission to take over a building, subject to clear conditions — the property could not belong to them, they would get no compensation for what they spent on it, on their deaths the State would decide on its disposition.

Permission to occupy did not come with it, the automatic key to the key to the barrier across the track leading up to the mount. But, after a year's battle, they obtained a key. Then the Roses faced their next problem: how to get workmen to build up that very steep track? Albert decided to get a job for the purpose.

Then another miracle: the Pope decided to visit the Holy Land, and declared his wish to go to the top of Mt. Zion. This led to the transformation of the track into the "Pope's road": when he visited Jerusalem, the road remained open.

The Roses were able to convert an abandoned ruined house into a charming villa and the surrounding rubble into one of the loveliest gardens in Jerusalem, in which David Palombo, the sculptor, had set up his studio.

Over the first weekend in June, Moshe Dayan made his famous statement, indicating that the Israelis were going to try to become a diplomatic Albert Rose was lulled into a sense of false security: early in the morning of Monday, June 5, he went down into the town to buy supplies. Ten minutes later, the shelling started.

"It sounded as if the whole of Mt. Zion was going to be destroyed," Pauline recalls, "so I decided to record the battle on tape." That tape has been used as a basis for several radio programmes. Israeli soldiers came and took over the Palombo building, and she was cut off from Haohel for 24 hours, during which she had no food or water. But, strangely, the telephone link with Jerusalem was never severed, and she was able to reassure her husband that all was well.

When a hull came in the fighting, she went across to Haohel, and returned with food, water and coffee for herself and for the soldiers. Then the commander told her that they were going into the Old City, and needed an Israeli flag to hoist on the Citadel.

del. She took a sheet from the house, and painted a Magen David on it. That was the flag which proclaimed to the world that the Tower of David had returned to the hands of its rightful owners. "I don't know what became of the flag in the end," she says regretfully. "Rabbi Goren took it to Hebron to the cave of the Machpela."

Then came World War I, and the ostrich feather market slumped, never to recover. Albert had married Pauline, who was a musician and painter, born in Johannesburg. During the war, he grew lucerne, and exported it to England to be used as chicken feed, the first person to think of this diet for fowls. In 1920, although he was doing well with lucerne, he agreed to go to England and America on behalf of the ostrich farmers, to see if interest in feathers could be revived. He took Pauline along with him on a business-trip-own-holiday.

Sadly he reported back that there was no hope for the big birds. He and his wife found life in England most enjoyable, and their holiday stretched on and on for years. In fact they never returned to live in South Africa. Albert had a new idea: feeding crushed locusts to chickens. At the time, South Africa could rely on swarms of locusts coming out of the desert every year. Albert did very well, until he discovered that at the South African end they were spraying the locusts with arsenic, which the chickens found most unpalatable. So he turned his talents to real estate, and by 1939 had built 2,400 houses around London.

A South African industrialist tipped him off that Lord Jersey wanted to sell Heston farm, part of Osterley Park, 140 acres of wonderful land just outside London, for a mere £1,000 an acre. The trouble was that war with Hitler was liable to break out at any moment. He took his bank manager to see the park, and the manager recommended the deal.

So he bought. Then the British Government announced that it was going to take over Osterley Park as a farm, to grow some of the food England needed so desperately. Fearful that once his land was in Government hands, it would take him ages to get it back again, he asked for a chance to let a farmer cultivate the soil.

Mr. and Mrs. Rose in the garden of "Haohel," which once won second prize in a city-wide competition.

THE Roses are obviously somewhat bewildered by what happened to their beloved Mt. Zion after the unification of the city, although they don't admit for a moment that there is the slightest flaw in their paradise. Nevertheless, one feels that they are finding it difficult to accept the crass commercialism that has come to Mt. Zion. Victory is never quite what the victor expects: the fulfilment of a dream often has its defects. Despite the commercial din that goes on around them, they maintain Haohel as an island of peace.

It was a long and curious road that brought the Roses eventually to their sanctuary. Born in Lithuania, Albert Rose emigrated to South Africa in 1900, where he joined his brothers, already ostrich farmers — in fact, the Rose brothers came to be known as the Ostrich Kings. The giant birds pounded the hard South African veld in many of their farms scattered as far apart as Oudtshoorn and Ladysmith and the family became the world's leading exporters of ostrich feathers.

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## The Roses of Mt. Zion

(Continued from page 5)

The Government agreed Albert found a farmer, but he could not make the grade, and quit at the end of a year. Albert pleaded with the Government for a second chance, doing the farming himself. The roses must have a way with bureaucrats, for the authorities consented, although convinced that amateurs could not succeed where a professional farmer had failed.

"We farmed as nobody had ever farmed in England before," he recalls. "We ploughed very deep and used only natural manure, not artificial fertilizer, which everybody else was using at the time. We put in double crops in the same place: things like mint over 12 inches deep, above them crops like radishes and lettuce with shallow roots. We kept the roots heated. I remember we got a permit for coke to heat the mint: an inspector came to check what we were doing. He accused us of growing carrots. I told him he was looking at mint, that his eyes were deceiving him. He got very angry — till I showed him the mint underneath. He couldn't believe it."

They had a lot of bricks on the farm, bought before war broke out for the planned building project; so they used the brick for walls of "Dutch lights" to heat the plants. Everybody else was using wood. In the first ten months, Hoston Farm made a good profit, and it kept supplies pouring into the London markets. It became a model farm, to which the Government brought professional farmers from all over the country.

From 1945 onwards, Albert battled to sell the land, so as to emigrate to Palestine — both he and his wife were ardent Zionists, who looked on South Africa and England as mere stations on the way. The trouble was that Osterley Park had been re-zoned as a green belt, and the English and planners were very sticky about

agreeing to any building operations. In 1948, Pauline decided that she was going to Palestine, even without her husband. She arrived in Jerusalem in the last convoy to reach the City before the siege began. The fact that a woman from England had decided to come to the Holy City at such a time provoked the suspicions of the Stern Group, which captured her, held her incommunicado, threatened her with death and torture, accused her of being a British spy. It took several days before she was released.

She was cut off in Jerusalem without money or food, and with few friends. How could she earn money for food. She decided to become a dress designer. When she offered to design an original dress for display in a shop, the owner thought her insane. But he gave her a chance: Jerusalemites gathered in amazement around his window, and he could not meet the demand. So she earned her living till Albert was once more able to send money to her.

She recorded her experiences in Jerusalem in a small book, in London in 1949. A new edition has just been issued. And now W.H. Allen is to publish her story, "A Window on Mount Zion," in New York and London; it will reach Israel for the International Book Fair in April.

Albert, who will soon celebrate his 80th birthday, is going as strong as ever, while Pauline blooms like the flowers of her garden. "We have been very fortunate," she says. "It has been a great privilege to settle on Mt. Zion. And we keep our doors open to anybody who wants to visit us."

## Secret formula

Portion of the Week: Vayakhel, Exodus 35:1 — 38:20

THE portion of this Sabbath, Vayakhel, continues the long, detailed account of the erection of the Sanctuary by the Children of Israel in the wilderness, the longest account to be found in the whole Bible. But whereas the previous chapters consist of the specifications, this one deals with the execution, and next week's portion, Pekudei, might be called the accounts and balance sheet. As a result there is repetition of passage after passage, the main difference being between the "thou shalt" and "they did." The cumulative effect conveys the underlying idea: "As it was commanded, so was it carried out, without deviation."

There is, however, one interesting exception, to which Nachmanides draws attention. It refers to the two products which had to be made up by the perfumer: the holy anointing oil and the incense. Whereas in the command the details are given in full, in the execution, the Bible content itself with the cryptic statement, "And he made the holy anointing oil, and the pure incense... the work of the perfumer." (37:29)

This surely suggests that although the actual ingredients were known, the specific formula was a closely guarded profession, as it is rendered in the Authorized Version. If this is merely an imaginative suggestion with regard to

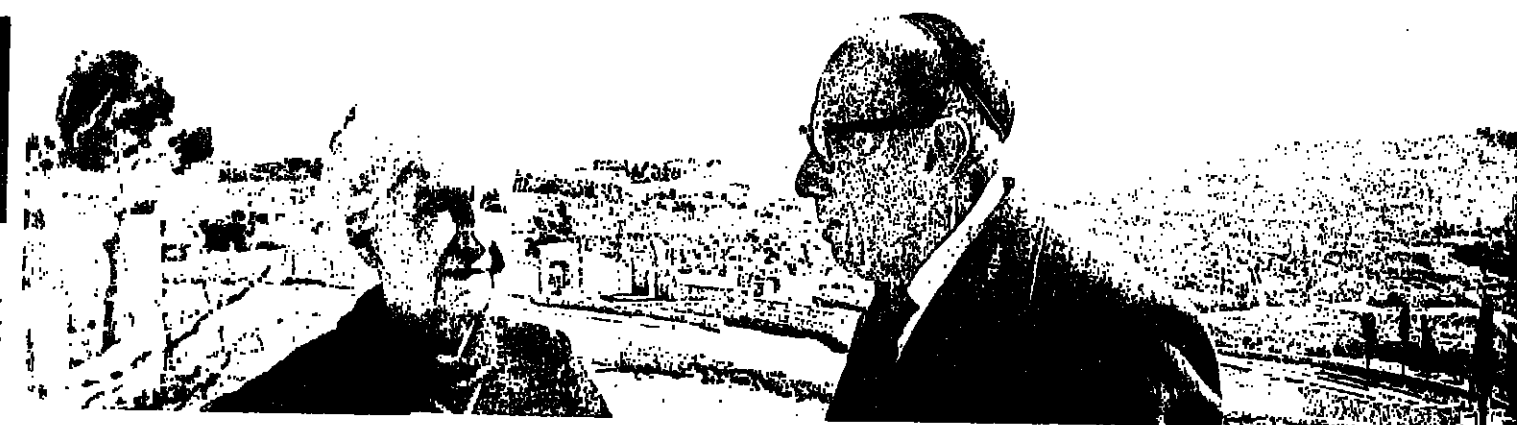
## TORA AND FLORA

the anointing oil and the incense of the Sanctuary, it is a recorded fact with regard to the incense used in the Second Temple.

The manufacture of the incense was a secret which was known to one family only, the family of the House of Avinias, the "thou shalt" and "they did." Its details were handed down from father to son. They refused to accede to the request of the authorities to reveal the secret, and in an attempt to break the monopoly, the Temple authorities sent to Alexandria for skilled perfumers and instructed them to make it. The product, however, did not fulfil the requirements, and not only was the monopoly confirmed, but the remuneration of the Avinias family was doubled (Yoma 38a).

The early authorities strongly censured the House of Avinias for their adamant refusal to reveal the details of the formula; but after the destruction of the Temple it was justified. The theory was advanced that the Temple would eventually be destroyed, and the reason for their refusal was that they wished to be sure that it would not be used for idolatrous worship.

LUL RABINOWITZ



On the balcony of 'Haahel' just behind the roses is the road built for the Pope's visit in 1964, which provided the couple with access to the house.

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THE JERUSALEM POST MAGAZINE

FRIDAY, MARCH 5, 1978

It is still not clear how the fire which gutted the German Parliament building on February 27, 1933 actually started, but the consequences of the blaze are crystal-clear, writes DR. MARTIN Van CREVELD of the Hebrew University.

There are probably not many people nowadays for whom the date February 27, 1933, rings a bell, but it is the date of one of the most dramatic events leading up to the creation of the Third Reich, the day when the fire broke out in the Reichstag building, the seat of the German government, which was, in the eyes of its evil architect, "to last a thousand years."

Exactly four weeks earlier, on January 30, Adolf Hitler had been sworn in as Chancellor of Germany. On this particular day, Hitler was in the Reichstag building, the seat of the German government, which was, in the eyes of its evil architect, "to last a thousand years."

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the other suspects, answered the question with a resounding yes. According to them, though they never produced evidence in support of their theory, van der Lubbe was a member of a Communist group which had intended to use the fire as a signal for a general rising throughout the Reich, but whose plans had been frustrated by the prompt and energetic action of the S.A., the Nazi Storm Troops.

Others had different ideas on the subject. When he was questioned by the International Mil-

his men, uncomfortable witnesses, shot out of hand 18 months later. However, this theory has some holes in it. Though he was facing certain death and thus had nothing to lose, van der Lubbe, while admitting his own guilt, stubbornly insisted that he had acted on his own. By the same token Goering, who at Nuremberg admitted to the most horrible crimes with something approaching joviality, never pleaded guilty to this one. In recent years, therefore, historians have tried to show that van der Lubbe

the state rather than against it. However, one month after his appointment, his prospects of doing so were looking bleak. True, statuesque, 83-year-old Field Marshal von Hindenburg, who served as President of the Reich had not without great difficulty, been prevailed upon to put the despised "Bohemian corporal" in the saddle; but he had every intention of keeping "the wild beast" under firm control and preventing any revolutionary changes from taking place.

give him. For these reasons, Hitler decided to dissolve the Reichstag and call for new elections on March 5. He obtained Hindenburg's approval for his action by promising him that, whatever the outcome of the elections, the composition of the cabinet would not be changed.

Late in February time was fast running out for the Nazis. True, with their hands on the levers of power they found it easy to break up their opponents' election meetings and, as Goebbels cynically recorded in his diary, this time there was "no lack of money." However, although there was little doubt that the Nazis and their Nationalist allies would get a majority in the new house, it did not look as though they were coming anywhere near the required two-thirds.

To whip up a sense of danger and steer people away from his Communist opponents, Hitler resorted to desperate expedients, such as having the S.A. raid the Communist headquarters in Berlin on February 24. The brown-shirts did a lot of damage to the furniture and claimed to have seized documents proving the existence of a Communist plot for a nationwide insurrection. For understandable reasons, none of those "documents" was ever published; and the man in the street remained unconvinced.

In this situation, the Reichstag fire came as a gift from heaven. At long last, Hitler possessed tangible "proof" that the Communist machinations were threatening Germany, and he lost no time in exploiting it to the hilt. Within hours, he had the Communist leadership arrested and put into concentration camps; the very next day, the senile President was talked into signing an emergency decree robbing the Germans of the basic civil liberties guaranteed to them by the constitution. At a stroke, the Nazi press seized upon the incident to open a campaign of unprecedented vituperation against the Communists, with Hitler himself writing some of the editorials.

### Short of majority

On March 5, in an atmosphere of national hysteria, 89 million Germans went to the polls. Together with his Nationalist allies, Hitler succeeded in obtaining a bare majority; but despite widespread intimidation and an unprecedentedly intensive election campaign he was still far short of the hoped-for two-thirds. In the prevailing atmosphere, however, such technical trivialities were no longer enough to stop a man like Hitler. Making use of his emergency decree, he had the Gestapo arrest those Communist deputies who did not manage to escape into hiding. And when the new Reichstag opened in the Kroll Opera House on March 21, the members found the entrance blocked by serried ranks of S.A. men who on Goering's orders solved Hitler's little arithmetical problem simply by preventing the entry of a few Social Democrats.

Thus ended the last attempt to restrain Hitler by denying him a majority in parliament and by packing his cabinet with "moderate" aristocrats. The curtain now rose for the first act of the tragedy which was to engulf Germany and, ultimately, the entire world. Under the threatening howl of the S.A. guards, an enabling act, ridding Hitler of parliamentary control and granting him full powers for four years, was passed 441 votes to 94.

President Hindenburg and his aristocratic cronies in the cabinet had to sit helplessly, watching the man they had so irresponsibly helped to power discard his appointed role of drummer and reveal himself as the leader of the Valhalla orchestra.

## THE REICHSTAG FIRE:



## CAUSE AND CONSEQUENCE

The Reichstag building in Berlin as it looked after World War Two.

ary Tribunal at Nuremberg. General Franz Halder, Hitler's chief of staff, narrated how he had attended the Fuehrer's birthday party in April 1940. On that occasion Goering suddenly slapped his thigh and declared amidst roars of hilarious laughter, that "he alone knew about the Reichstag, since he had set it on fire."

### Circumstantial account

This clue was later used by historians to reconstruct a circumstantial account of the event. According to this, a party of S.A. men, led by Gruppenfuehrer Karl Ernst, marched into the Reichstag through a secret underground passage linking it with the residence of its president — again none other than Hermann Goering. They sprinkled petrol in the building and got out. After their withdrawal, van der Lubbe, who, this version alleged, had a "passion for starting fires" and had been "worked on" by Nazi acquaintances, went into the building and completed the good work.

This reconstruction led to the conclusion that the Nazis themselves had started the fire — using a crazy Dutchman who was unfortunate enough to fall into their clutches as their instrument. Hitler's "chance" visit to Goebbels is seen as an attempt to create an alibi, while the Fuehrer also took care to cover his tracks by having Ernst and

was alone responsible, thus contradicting both the Nazi version and the one put forward to counter it.

THE riddle of who started the fire is never likely to be solved, but from a historical point of view it does not greatly matter. More important than the act are its antecedents and its consequences. It is the context in which a deed is done that determines its importance or lack of it. Seen in perspective, the consequences of the Reichstag fire are clear enough, though the details of the event itself remain shrouded in mystery.

On February 27, 1933, the Nazis had been in power for just under a month. The enthusiasm generated by Hitler's appointment as Chancellor of the Reich was already dying down, and things were proceeding rather more slowly than the Nazis had hoped for or expected. Hitler, it must be remembered, had come to power in a perfectly constitutional manner; indeed, his insistence that the Reichstag should be summoned was the main lesson he had drawn from the failure of his beer-hall guttuh of 1923) had earned him the derisive nickname "Adolphus Legation" among the Party toughs. Instead of riding to power on the crest of a revolutionary wave, Hitler intended to carry out his revolution after the seizure of power, through the authority of

Hindenburg and his advisers saw Hitler as a drummer, who would guarantee the government popular support. Real power, however, was to rest with the Vice-Chancellor, the crafty, foxy Franz von Papen. For this purpose, too, Hitler was saddled with a camarilla of aristocrats, hand-picked by von Papen, who occupied eight out of 11 cabinet posts and were certain to vote against the Chancellor should he run amok. Thus the President, by appointing Hitler, tried to tie him down; but the trick quickly proved less effective than expected, for Hitler solved the problem by the simple device of never summoning the cabinet at all.

Hitler could very well ignore his own cabinet, but it was much more difficult to do the same with a Reichstag where the Communists, his most vocal opponents, formed the third largest faction after the Nazis and Social Democrats. Moreover, Hitler did not even command a majority in the Reichstag; his attempts to obtain one by negotiating with the Catholic Centre Party failed, and he was faced with the imminent danger of dismissal by Hindenburg.

As if all this were not bad enough, Hitler needed a special enabling act to carry out his programme; but such an act required a two-thirds Reichstag majority, which no conceivable combination of factions within the existing house was likely to

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# The pattern of repression

The Soviet system has admittedly grown less brutal in the years since the death of Josef Stalin. But the pattern of repression remains intact. Among its most notable victims, incarcerated in forced labour camps, are scores of "Prisoners of Zion." At his London observation post, COLIN SHINDLER has gathered some new reports about K.G.B. frame-ups of Jewish activists.



The Moscow synagogue, photographed last summer.

(Mrs. R. Weiss)

THE trial of Lazar Lubarsky at Rostov-on-Don in February has received wide publicity in the free world. But it is only the tip of the iceberg. Below the surface lurk an unknown number of similar cases of Jews arrested on trumped up charges, and perhaps eventually brought to trial, with the aim of discouraging others from attempting to emigrate to Israel.

During the past eight months, prominent Jewish activists in outlying towns of the U.S.S.R. where Jews are not so numerous have quietly been "picked off" to serve as a warning to others in the area. Usually, they have been held on the flimsiest of charges, and then charged with something much more serious. This method was highlighted recently in the case of Isaac Shkolnik, a 36-year-old fitter from Vinitsa in the Ukraine.

Last month the British Labour M.P. Greville Janner announced to an unbelieving public that Shkolnik had been accused of "spying for England." Shkolnik, married and with a five-year-old daughter, was arrested last July 5 after his apartment had been searched during an early morning raid by members of the K.G.B.

The record of the search stated that the purpose behind it was to uncover material of an "anti-Soviet" nature. The K.G.B. men finally confiscated five dollars, a receipt for an imported transistor, a radio "tuned to a frequency of a hostile radio station," letters from abroad, postcards and photographs with English writing on the back, numerous magazines in the Russian and English languages and a few written lessons in Hebrew.

Another find was a relatively innocent visiting card of a British engineer who had worked for his firm in Vinitsa in 1968. Shkolnik had also allegedly "copied some documents" for him.

During the few months which followed the arrest, the K.G.B. called a number of people for questioning. Pressure was put on many of them to give "evidence" of Shkolnik's activities by threats of dismissal from work. Others were subtly told that they would be charged with refusing to give evidence, or even with giving false evidence, if they did not cooperate with the investigators. Shkolnik was also intimidated by his K.G.B. interrogators with a threat of confinement in a mental hospital if he refused to confess.

order has been issued in respect of his property and his apartment on Kosmonautov Street, where his wife, Felga, still lives. Shkolnik's case follows a pattern used in previous trials of Jews. The K.G.B. has been putting up evidence — material such as outdated open letters to world and Soviet leaders, tape recordings of old Kol Yisrael broadcasts and records of Hebrew songs — as a basis for the initial arrest of Jews, and then coupling it with a charge of individual aberration.

YULI Brind, a 42-year-old master engraver, was arrested on March 24, last year in the emigration office in Kharkov. For no apparent reason, a number of K.G.B. men suddenly rushed him off to Mental Hospital No. 36 in the city. In the hospital, the doctors repeatedly tried to convince Brind that he was insane because he wished to go to Israel.

One statement made by an examining doctor was: "Perhaps this is a result of meningitis" — a clear inference of instability. It was only after a number of inquiring telephone calls from prominent psychiatrists in Europe and the United States to the doctor in charge of the case that Brind was suddenly judged to be of sound mind and therefore a political criminal. He was thereupon moved from the hospital to an ordinary prison.

On June 1, Brind's trial took place, not in a normal court of law, but in his factory, in an atmosphere befitting a caged monkey in a zoo. The prosecution brought evidence of a letter written by Brind to "Pravda" a few

days before the Six Day War, expressing his anxiety about the situation and particularly his concern for his relatives in Israel. There is a five-year limitation on the use of such documents in a Soviet court. If Brind was to be put out of circulation with readily available "evidence," his trial had to take place before the fifth anniversary of the Six Day War.

ANOTHER investigation now taking place is that of the Kipnis-Davidovich affair in Minsk, Soviet Byelorussia. On November 29, 1972, Gedalya Kipnis and his wife, Tzafania, were taken off their Israel-bound train at Brest and returned to Minsk by the local militia. Kipnis allegedly had in his possession a letter to the editor of the "Literaturnaya Gazeta" from a number of Minsk Jews. He was imprisoned and, on December 1, the house of his friend, Colonel Yefim Davidovich, was searched.

One week later, K.G.B. investigator Nikiforov charged Kipnis with "activity directed at undermining the Soviet regime by spreading slanderous fabrications, vilifying the Soviet social and governmental system." More interestingly, Davidovich was accused of being in possession of illegal arms. This referred to a T.T. pistol that Kipnis had given Davidovich at the latter's own request.

Davidovich, an ardent fighter against Stalinism and anti-Semitism in the Communist Party, sent a strongly-worded and poignant protest to Leonid Brezhnev. Rejecting the bizarre basis upon which the Minsk K.G.B. hoped to

bring him to trial, Davidovich commented cynically: "My grave illness forced the K.G.B. to release me from prison under a signed obligation not to leave. Hundreds of plain-clothes spies, from green youngsters to very old men... have surrounded my home and follow me, step by step, whenever I am able to go out for a walk, and also pursue members of my family, my friends and acquaintances."

In the sick minds of the organizers of this 'operation,' there is evidently the impression that I had been preparing great acts of terrorism: the murder of all the sportsmen of the Byelorussian Soviet Socialist Republic, arson against all the old-age homes in the city, placing hydrogen bombs in the Komarovsk market, physical violence against the chairman of the municipal council and presenting his post to Ben-Gurion.

"And last, but not least, with the help of the T.T. pistol that was found in my possession, a 1941 model with eight rusty bullets, I was preparing the widening of the borders of Israel from the Nile to the Euphrates, the annexation of Byelorussia by Israel, and the carrying out of the missions required of myself by the Elders of Zion to the last letter."

"All this is not as funny as it is sad, for the anti-Jewish hysteria paraded under the slogan of anti-Zionism is continuing. The imprisonment of the 'forgotten' prisoner of Kishinev, Yakov Khasnis, is even more revealing. In June 1970, Khasnis had arranged to meet an official of the Dutch Embassy in Moscow about the intended emigration of his family to Israel.

Outside the Embassy, he was suddenly attacked by three plainclothes militiamen. They hit him up so badly that he had to be hospitalized. In a closed prison two months later, Khasnis was sentenced to two-and-a-half years' imprisonment because of his "vicious hooliganism."

In the camp in Kirov, and in the town of Omutninsk, Khasnis continually protested against his detention and demanded to go to Israel. He was soon sentenced to "anti-Soviet" activity, after a spell in Moscow's famous Serbsky Institute — a mental hospital favoured by the K.G.B. for dissenters — and suddenly brought to trial at the end of last September.

Khasnis was brought into a courtroom on a stretcher, paralyzed in his legs, crying that he would rather kill himself than be sentenced again in an unjust trial. The Soviet court had a pity on him and meted out only eighteen months.

Recently, Khasnis' wife, Bella, and daughter, Galina, were both arrested. They were taken to Omutninsk, the mental hospital, where they are still being held. The K.G.B. does not wish to leave the matter to meet his family.

These tactics of the K.G.B. appear to be having relatively little success and have not frightened people from trying Professor Rael. As Moscow's Professor Rael, Abel put it after emerging from a brief spell in prison: "When you've spent 15 years in one of Uncle Joe's hotels or in a Stalin labour camp, such cautions do not deter you any longer."

Prof. Mathias Goeritz

The people of Jerusalem wish their city to remain what it was — what it is — one of the most fascinating places in the world and the great spiritual centre of several cultures. The city is, however, how can one look at the future without destroying the beauty of the past? How many years from now, with its rapidly growing population? People are obviously worried. Jerusalem is rapidly losing its romantic character (born in the 19th and 20th century) which, until recently, was suggested by the small and low buildings surrounded by the naked, barren hills.

Any conscientious city planner must take these feelings into consideration. The main sentiment with the needs of modern life. A fundamental task has to be made between the old and the new. Jerusalem is a city of pilgrims from all over the world, surrounded by a modern city of a fairly well-to-do, middle-class society — not too bad to live in, but pretty awful to look at; or is it to become the state of a young, growing and fearless country with the promise of a great future?

Most strong nations, when they built up their own cultural centres, tried to destroy the evidence of the past. When the Spanish conquerors came to America, they built their cathedrals with the stones of the "pagan" pyramids. Today we try to show more respect, knowing that it is not necessary to destroy to prove the inner power of a culture.

On the other hand, we may ask ourselves: where and how does our culture express itself? If it is pure sentiment which leads us to protect and reconstruct the past, converting temples, cathedrals or pyramids into tourist attractions or museums, all we are doing is protecting an empty frame, not helping to create a constructive expression of our own. And is not the latter precisely what we are looking for?

Not for two thousand years have the Jewish people had an opportunity to build a city of their own. Today we have it. I have the feeling that not only we ourselves, but the whole world, expect a strong visual statement, an expression of the Israel's "inner" power, especially in Jerusalem, the capital.

WHEN I arrived in Jerusalem, coming direct from Lod Airport, the first impression was hardly that of "the Universal City." What I saw was a petrol

station, a parking lot for buses, some not particularly attractive buildings that looked like middle-class tenement houses with the laundry hanging out on the balconies. Without going into detail about what I had imagined Jerusalem to look like, I will only say that I had expected something very different. What I saw was a rather confusing half modern "petit bourgeois" town, with buildings of the 'twenties, the 'thirties, the 'sixties, mostly two to four or five storeys high. Quite a lot of construction was going on.

ONE section at least attracted my attention by reason of its clean and orderly design: the Kiryat, with the Government buildings, the Museum, the University. But not very far from there the visual confusion started again.

Listening to the man in the street, I found that one argument being repeated over and over again: "The Arabs know much better how to fit their architecture into the landscape — they don't spoil the environment." (This, of course, is true only of parts of East Jerusalem or the surrounding villages, certainly not to the modern Jordanian hotels or villas)

Most of the old Arab building is a kind of "architecture without architects," spontaneous and ingenious construction. Wherever a man thought it was right, convenient or necessary to build a house, he built — often in a somewhat primitive manner. This

Looking at the new neighbourhoods of Jerusalem, one sees a great many structures, generally four to six storeys high, which seem to be accepted by the public as an inevitable evil. Meanwhile, the few high-rise buildings going up here and there plunge the population into despair and a public clamour to halt, or at least to restrict, the current trend towards higher building. This anger, obviously born of nostalgia for

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From Mt. of Olives showing western part of the city, as it would look if high-rise houses were built on the ridge.

Photo-montage by Nahum Tim Gidal

## MAKING JERUSALEM INTO A 'CASTLE IN THE DESERT'

High-rises can become 'towers of the new Jerusalem'. Need to be courageous and create a monument to Jewish presence. Radical change in mentality

Prof. Mathias Goeritz

The people of Jerusalem wish their city to remain what it was — what it is — one of the most fascinating places in the world and the great spiritual centre of several cultures. The city is, however, how can one look at the future without destroying the beauty of the past? How many years from now, with its rapidly growing population? People are obviously worried. Jerusalem is rapidly losing its romantic character (born in the 19th and 20th century) which, until recently, was suggested by the small and low buildings surrounded by the naked, barren hills.

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(Continued on page 10)



Endless spread of four-to-six-storey buildings, which "seem to be accepted by the public as an inevitable evil." (David Rubinger)



Hotel on north-eastern side of Old City, a modern building that does not fit into the Jerusalem landscape. (Nahum Tim Gidal)

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# A 'CASTLE IN THE DESERT'

(Continued from page 9)

the good old days, is, in my opinion, not justified. In fact, I think it implies a very dangerous attitude.

Let us imagine for a moment what will happen if the growth of Jerusalem continues as it has started! Do the people who are frightened by high-rise buildings want to spoil the entire landscape of the Judean Hills? Do they want these hills slowly to become an endless suburb, for the city one day to join up with Tel Aviv, somewhere near Latrun — a monstrous suburb sprawling from one city to the other, like the environs of Los Angeles?

Unless there is a policy of stopping population growth and "progress," and a radical change in the mentality of the entire country, Jerusalem will go on developing into the main metropolis of the State and many Jerusalemites will have to accept the consequences of the dream which became a reality.

## Nahlaot

The romantic atmosphere of the Nahlaot has gone. These districts, which were built almost a hundred years ago, when inhabitants of the Old City's Jewish Quarter began settling outside the walls, have a very special charm — at least to look at. But life has changed. A family which, once upon a time, enjoyed living in the country, now lives near a highway, with the noise of its constantly increasing traffic. Are there many people who would welcome a return to the Nahlaot, without modern comforts, central heating and so on?

However, if the present method of building continues, one hill after another will be covered by housing developments which generate an unattractive way of life. Since not every suburb will be able to provide cinemas, shopping districts, schools or community centres, people will have to drive miles for their needs — which will mean more traffic, more pollution, more neuroses. The centre will be as unpleasant as it is today, or probably much worse, because even more cars will drive in from the suburbs.

On the other hand, if instead of an endless spread of the usual four-storey buildings, West Jerusalem were to be composed of massive groups of towers of 20, 30 or more floors, it would surely be more impressive, more beautiful, even more practical than the present suburban style. More people could live in a smaller space, thus preserving the hills around the city.

## Building to east

I personally think that one should not build in the east, near the Mount of Olives. Certain outstanding landmarks such as, for instance, A-Tur or the Augusta-Victoria Hospital are, from the purely aesthetic point of view, perhaps not too happy; but since we are used to them, we take them for granted.

We like the isolated minaret in the middle of an Arab village on the hill because we have always seen it there, and also because today, we are people who love the old better than the new — we prefer the ruins of the past to our own world. But this should not become a principle. As long as we admit these facts to ourselves, there is a chance of our being more careful before we start to criticize those who dare to live in their century and want to build Jerusalem as the modern capital of their nation.

If we were able to ask King David or King Herod how we should build the city today, I wonder what they would say. They

would probably both stick to the Judean tradition of towers — modest ones, of course. Herod, about 2,000 years ago, liked to build towers 40 to 45m. high. Wasn't that, in a way, a forerunner of high-rise buildings for Jerusalem? Didn't those towers express strength and vigilance, and is Herod's concept any less valid today? People talk a great deal about the skyline and how it must not be spoiled. They overlook the fact that the skyline is already spoiled and that it would not matter if the present four-storey buildings had 20 or more storeys. On the contrary, the city as a whole would be much more beautiful if it had the appearance of a compact, strong castle in the desert. Inside this castle there would be more green spaces so that people would come out of their homes into a park or garden where the children could play.

Of course, there should be several sections, such as Mea Shearim, and Abu Tor, made up of low houses and protected areas, which would look even better in contrast to a modern city.

There are many fundamental questions to be solved: For instance, should one build on the hills and keep the valleys green or should one keep the hills as parks, and build in the valleys and on the slopes? Should the entire skyline become an unbroken mass of high-rise buildings, or should one think in terms of clusters of high-rises in a certain rhythm along the horizon?

## General attitude

These important problems can only be brought into focus by professional designers, once a general attitude has been accepted. They have to be resolved in conformity with an overall plan which deals with the present and the future of the city.

Since in matters of life-and-death, the planning of the Israelis has proved to be superb, one can only hope that they will be capable of applying the same vision to "the city." Here, the enemies are overcrowding, slums, traffic, garbage, noise and pollution, and it will need a firm — even ruthless — organization to fight these enemies before they even arrive on the scene. It seems to me a great opportunity to prove that the planners, sociologists, architects, engineers and artists of our time are able to work together to make Jerusalem "the ideal city."

There are quite a few able and visionary architects in Israel and nobody can persuade me that they could not reduce the visual pollution that already exists. In addition, I see a new and almost unique possibility for collaboration with artists. The artist, instead of standing apart and producing only for the minority that visits galleries and museums, should be invited to cooperate with the urban planners, architects and engineers from the very beginning.

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THE most important thing seems to me to have a master plan, which would restrict building areas and stop the extension of the city at a certain limit, which would create a line, on one side of which would be the open landscape of the Judean Hills, untouched or, if possible, cleaned up, and on the other, a virtual wall of high-rise buildings around part of the New City, similar in a way to the much smaller wall of the Old City.

From outside, the city would look like a huge casbah, a stronghold in the desert, a mighty statement of unity. One thing is certain: to



The German Colony: one of the areas which would be preserved.

day the buildings are both too tall to create a romantic environment and not tall enough to constitute a strong and positive expression of a new world.

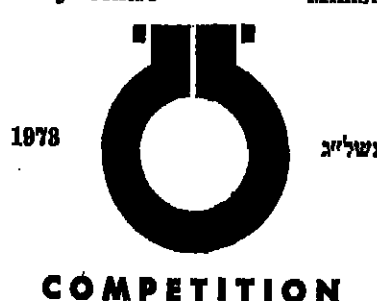
Even the famous view from the Mount of Olives over the Old City, with the towers of the new Jerusalem in the background, would be far better than the present

In other words, no fashions, but a quite strict, clear building code, which would impose certain obligations on architects, but at the same time give them an opportunity to show their imagination in a creative and homogeneous direction. Most architects would like these conditions — and they wouldn't should go and build in other places. Even foreign architects should be obliged to follow a code which would take into consideration the general aspect of the city.

The obligatory use of certain materials is already a step towards achievement. It should be adhered to. For the balconies, windows and certain elements of the streets (bus stations, fountains, etc.) there should be rigorous standards — for instance, that stone or not metal or plastics must be used — again to help create a unity.

Jerusalem has arrived at a crucial stage in its evolution. This is a fascinating moment, which everyone needs to understand. It is my hope that the people of Jerusalem will build their city as the strength of the vision and the strength of the whole as more important than the individual parts.

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# Why another Economic Conference

WHY Israel need one more grandiose, back-slapping, economic conference when all the subjects for discussion have been thrashed a dozen times already, and authorities have nothing new to offer?

Then there is the new investment company that will be inaugurated at the conference — a company, and referred to as "the European company," which will be set up by the Israel Corporation. Critics point out that we already have the Israel Corporation. Why deflect potential investment from the older organization by setting up a rival when both companies will have the same objective?

These are some of the questions being raised about the government's behaviour in the economic field. For an answer, we turned to Avraham Agmon, Director-General of the Ministry, and the man nominated Finance Minister Sapir to be in charge of the Prime Minister's Third Economic Conference.

Mr. Agmon has lately been in London, where he played a leading role in organizing the European company, and it was with this in mind that he was invited to the conference. The justification for a separate undertaking, he said, is that the investors must be that way.

Suggestions that they join the ranks of existing outfits like the Israel Corporation did not appeal to him. They insist on being independent, which is their right and entitlement under the circumstances. But there is also something new in that initiative, he may hint at what is new in the tasks facing the Third Economic Conference.

Agmon makes his point strongly. "The Israel Corporation was set up at the first conference in 1968, and was a tremendous success at that time. It was the forbidding price of \$200,000 (close to half-a-million pounds today), and the company was given three years to raise \$30m. (which it did)."

## \$50m. likely

"The European company is selling shares in units of one million dollars. It will reach \$30m. by the end of the year, and is likely to be the conference opens up new sources from now to match the Israel Corporation's present capital of \$50m."

This is not, as the saying goes, "a gathering of the clouds." The promoters had even time to think up a name, and more than that, Agmon himself sees the venture as a "catalyst, a harbinger of change in the whole scope and scale of economic development."

A pragmatic man, he expresses his views in figures. Israel exports now double every four or five years. When the first Economic Conference met, the most recent figures available showed exports of \$908m. (and though they were the highest they had ever been — almost 10 per cent more than in 1968, and over a mere 48 months later, the figure showed exports for 1971 at \$1,240m. — an increase of just over 100 per cent).

There is a still more graphic illustration. If the men at Eshkol's conference in Jerusalem looked back three years, they would have seen that exports in 1965 were \$1,100m. If those who attend the conference this May look forward three years, they see a projected export figure for 1978 of \$2,500m. — an increase of 127 per cent.



The late Prime Minister, Levi Eshkol, opens the First Economic Conference, in 1968.

"All right," we say. "The scale of things has changed. But that needs a change in the conference too. What is the point of coaxing them to put up, as one newspaper phrased it, yet another factory making chocolates or ladies' underwear? Why not present them with a real challenge, such as re-vamping Israel's transport system, building a subway in Tel Aviv, constructing an atomic power station, revolutionizing our water-supply situation?"

Agmon looked as if at long last he was being given a chance to get something off his chest. "Can you tell me of a single metro in the world," he asked, "which was built by private capital? This kind of service does not work on a profit basis. It couldn't return the investment in 50 years, let alone 20."

"If we should go to the American Jews and say that Israel is parched for water, that the situation is desperate, that we need \$200m. to build an atomic desalination plant, they will say, 'sure, we'll find the money. But as a gift, not an investment.'"

"In 1968 it was too early to think about your metros" (as he keeps calling the proposed subway, not without a hint of sarcasm). "We were then still thinking about roads — a toll-road to Ashdod. We proposed this as an investment, suggesting that it be designed to offer a fixed return, like a loan. Nobody wanted it. Investment means taking a risk for profit, not cutting a coupon every month to cash one's eight per cent."

## Emphasis on exports

He leaned forward urgently, almost crossly.

"What we are talking about this year's conference is exports, not nuclear physics. Gideon Lavie (Director-General of the Ministry of Commerce and Industry) tells me we have to invest IL8,000m. in industry alone over the next five years, and one-third of the resulting output must be exports. That job has got to be done."

done, whether we have a metro or don't have a metro.

"We shall table a 10-year plan before the conference. They will see how we predict industrial growth, branch by branch, in electronics, engineering, fashion goods and the rest."

"Have you ideas for specific projects?"

"Leave that to the industrialists. We are not preparing shopping lists. The conference is not going to be a bazaar, with users stationed at the door to hand out ready-made schemes. Delegates will know what kind of development is planned in broad terms. They will see that export is a condition of approved-enterprises status. And if someone should want to put his money in light industry, not heavy industry, what's wrong with that?"

"Then why have this conference, if it's simply a question of letting people go on investing as before?"

"Because the Economic Conference was not a one-time display. It is a continuous, growing, dynamic organism. In 1968, we had 430 foreign participants. This time there will be 1,000 — businessmen from all corners of the world. Almost a third of them have never been connected to our knowledge, with any Israeli activity, not even the fund-raising campaigns."

"The E.C. has divided the world into eight regions. There are close to 20 professional committees. Multiply one by the other, and you get a web of E.C. committees encompassing the globe. Over 2,500 people from abroad have attended conferences and committee meetings in Israel so far. We are going to run a summit world conference every five years."

"Has all this helped?"

Moche Feibler, spokesman of the Economic Conference, interjected: "Before the foreign investment in Israel totalled \$23m. In 1969 it was up to \$50m. In 1971 it was \$100m., and last year it was \$180m. 'We could not

have achieved this without the E.C. At the 1968 convention, one speaker demolished our image of the Israeli plastics industry. He was chairman of the Plastics Committee, comprising top foreign manufacturers in the field. He told us in words of one syllable just how backward the branch was. Someone else revealed the shortcomings of Israel's furniture industry. This opened our eyes."

## Technology-intensive

"Listen, we haven't yet built a quarter of the country's economy. We shall tell the conference that Israel offers an irresistible challenge. Our present immigration is technology-intensive. One man in three of the newcomers has a university degree. We are accumulating a pool of professional talents that cries out for use."

"We would never have doubled out exports in four years, nor mobilized capital to achieve an 11 per cent annual growth of industrial development, without the support of the E.C. We could never have attracted up to 500 buyers for our Fashion Weeks and Metal Weeks without that aid, that investment, that know-how."

Shlomo Sitton, a Treasury economist who works full-time at promoting and organizing the Economic Conference, declares (like Agmon) any suggestion that the Government should be feeding projects to the assembled manufacturers.

"The Government is only in this because other agencies are not ripe to take over. I hope in due course the business community will do the job. When that happens, I shall be glad to put up a notice, 'Mission Accomplished', and close this office."

\*\*\*

AS we sat with Dr. Sitton, the phone rang. We overheard someone asking whether the Prime Minister's conference could not be called upon to help expand a research institute, which needs funds to absorb new immigrants from Russia and elsewhere.

Sitton's reaction was an immediate negative. "This is not a do-good organization. The conference is for business only," he declared in the receiver.

There will be projects — of a business nature — for those interested, even though the authorities believe that most new ventures must originate with the man who invests the money. Blue-print proposals are mostly confined to infrastructure and property development — the creation of a free port in Eilat (which Japanese businessmen consider interesting), the construction of a tourist "marina" on the north-east shore of Lake Tiberias, the erection of industrial estates where needed.

Then there are State-owned companies offered for sale. We talked about this with Ya'acov Salzman, head of the Government Companies Authority, a man of sensible and enlightened views. It emerges that not so long ago, the Treasury found itself saddled with full or part ownership of a whole series of hotels which had not got off the ground or had fallen on bad times — the Tel Aviv Hilton, the Desert Inn in Beer-sheva, the Apollonia in Herzliya, the Dan hotels, a couple of establishments in Safed. Now all have been disposed of to private owners.

## Keen to sell more

Salzman is keen to transfer more assets still to private ownership, including the Defence Ministry's half-share in two engineering firms. The whole list is under careful scrutiny for the Prime Minister's conference.

'A continuing, dynamic, growing organism,' part of a planned series

of economic summits to be

held in Israel every five

years. Thus Treasury

chief Avraham Agmon

describes the Third

Economic Conference,

scheduled for this May,

in a talk with

DAVID KRIVINE.

But the object is not to get rid of firms wholesale. Salzman stresses that "We do not just sell off to the highest bidder. There are voracious investment companies which buy up businesses like stock exchange securities. Those are not the customers we have in mind."

"When offering a manufacturing plant, we look for a buyer who is competent in the technological sense — able and willing to exploit the factory's industrial potential fully. This is more important to us than the purchase price. Which does not mean, by the way, that we are going overboard in the opposite direction. We generally want to sell our assets at something like their real value. We are not giving them away; and if nobody makes a fair offer, we do not have to sell."

Chemicals and Phosphates is a case in point. It shows a deficit at the moment, but has been spending money on development, and has excellent prospects. Some people agree that the Government should sell it, but recommend waiting until the balance-sheet shows a profit. Salzman thinks it is possible to fix a price right now which takes these prospects into account.

"Has the sale of Government companies under the aegis of the E.C. done the country any good so far?" we asked.

## Zim experience

"A lot of good," Salzman states firmly. "Zim was almost dormant for lack of capital before we sold it. I know, I am on the board. Once the Israel Corporation took over, we were able to launch a \$250m. development programme. The Israel Corporation had bought shares in Zim for a sum equivalent to IL80m. Only IL15m. of that went to the Government; the rest was used to expand the company's capital. These resources were supplemented by owners' loans in foreign exchange."

"The same applies to the Haifa Refineries. The Israel Corporation bought a 26 per cent holding for \$13m. All that money, plus the money they paid for Israel Petrochemicals, stayed in the kitty — and went to finance the new 3.5 million ton refinery now completed in Ashdod."

A lot of investment remains to be done in Israel, both of cash and technology. Even if living standards are frozen — which they are not — there is still the double job of absorbing the population growth (all of it, not only immigration) and eliminating the trade deficit. Every single month during the current year the population will be increasing by an average of 9,000 souls and, according to the National Budget for 1973, a trade gap of \$112m. will have to be covered. It is a case of export or die, a slogan used in Britain after World War Two — and one that could well be revived for Israel's coming Economic Conference.

UPHIL 15-150



# BRITAIN'S TORTUOUS POLICY OF BALANCES AND COMPROMISES

## When the British first partitioned Palestine — in 1922

IN the current discussions in Israel on the future of the administered areas, especially of Judea and Samaria, the phrase "the repartitioning of Eretz Yisrael" has been heard. The first partition of this country took place in 1922 and is the subject of the book under review. The second was proposed by the Peel Commission in 1937 but never implemented. The third was the 1947 United Nations partition plan, which resulted in the 1949 Armistice Agreements after the War of Liberation. This excellent book deals, among other things, with the creation of Transjordan, and traces the whole tortuous development of British thinking and planning in the Middle East in the years immediately after World War I.

**FOUNDATIONS OF BRITISH POLICY IN THE ARAB WORLD: The Cairo Conference of 1921 by Aaron S. Kileman.** Baltimore, Johns Hopkins University Press, 322 pp. \$10.

Reviewed by  
Meron Medzini

what in 1921 became the Emirate of Transjordan and what is today the Hashemite Kingdom of Jordan was part of the area included in the Balfour Declaration. Late in 1918 Britain and France supported the idea of establishing indigenous governments in Syria and Iraq. Indeed, for some time Faisal, son of the Sherif Hussein of Hejaz and Britain's wartime ally, reigned in Damascus and his brother Abdullah was even proclaimed King of Iraq. But on second thought, the British and the French regretted their hasty promises of support and re-verted back to the idea of mandates.

### British sphere

The 1918 Sykes-Picot Treaty designated Eretz Yisrael as a British sphere of influence. Hence, a British mandate (at the San Remo

Conference), and soon afterwards France took over Syria and Lebanon. Britain and France then agreed on the borders of their respective mandates and Transjordan was clearly included within the "Palestine Mandate."

But already in the summer of 1920 British diplomats were hatching new ideas. In a meeting at Salt, Arab notables were told that Britain favoured self-government for the territory east of the Jordan River under British tutelage. The scene now shifted to Cairo with the arrival of the newly appointed Colonial Secretary, Winston Churchill. The Cairo Conference took place in March 1921. It was attended by Abdullah, T.E. Lawrence and the first High Commissioner for Palestine, Sir Herbert Samuel, and many other British officers and advisers. The result of the Cairo Conference was to proclaim Faisal as King of Iraq, while Abdullah had to settle for an Emirate in Transjordan. He had been in Amman, then a sleepy village, since the winter of 1920-1921 preparing an offensive against the French in Syria.

### Transjordan detached

Abdullah accepted. The British had now found a formula to detach Transjordan from Western Eretz Yisrael. This they did in a memorandum of September 1922 which excluded Transjordan from the clauses of the Balfour Declaration. Indeed, the ground had been prepared in advance: The Palestine Mandate confirmed by the League of Nations allowed Britain much leeway in dealing with Transjordan. The story of the Cairo Conference has been told before, but never so clearly. The research is impressive. Dr. Kileman's judgments are sober.

"Britain's interwar policy toward the Middle East, with its recourse to balances and compromises, reflected the primary emphasis in London upon immediate advantages and short-term interests. By localizing and deflecting regional discontent, by appeasing Arab nationalism only when compelled to do so under pressure, and by supporting conservative readers and classes..."

The author further concludes that the conference was too ambitious and its solutions inadequate. It grafted monarchies together, and actually played a major role in breaking up the Arab world by dividing the Fertile Crescent between Britain and France. Above all, understanding the circumstances under which the state of Transjordan was created may help us to understand some of the possibilities that are now being mentioned for the Hashemite Kingdom of Jordan, which is now linked to the future of the Arabs of Eretz Yisrael. Even King Hussein, Abdullah's grandson, is aware of his desert background and is seeking ways to unite his Kingdom with parts of Eretz Yisrael. If that happens, it will be the final nail in the coffin of the Balfour Declaration.

### Perspective and insight

It is rare to be able to read a book on so complex and involved a historical subject, which yet intelligibly provides a thoroughgoing and insightful, historical perspective and insight. Dr. Kileman has more than succeeded in bringing the Cairo Conference and its participants alive. He shows how their minds worked at the heyday of British imperialism — how men and kings were to be shifted like pawns on the vast deserts of the Middle East. It is not for nothing that history is attributed to Churchill the quip: "I established Transjordan on a hot Sunday afternoon in Jerusalem."



Clockwise from top left: the Sherif Hussein of Hejaz; his grandson, King Hussein of Jordan, and his son Abdullah; Hussein's grandfather; and Faisal I of Iraq.

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## Getting the news in Africa

**MUFFLED DRUMS** by William A. Hachten with the editorial collaboration of Harya S. Hachten. Ames, Iowa, Iowa State University Press, xvii + 305 pp. \$9.50.

Reviewed by  
Susan Gitelson

troubling the press, even in Nigeria. When that country became independent, the federal government acquired the newspaper with the largest circulation, the Lagos "Daily Times," and established its own organs. The regional governments soon followed suit. The result is the liveliest, most diverse group of newspapers in Africa.

Most of the other countries have been more limited in range and ownership of newspapers. Usually there is one government-controlled paper, which gives great prominence to the whereabouts and programmes of the head of state and which reflects government policy. Trends in the 1960s have indicated a sharp increase of official papers, the growth of ministries of information, the nationalization of radio and television broadcasting, and the beginning of national news agencies. Most of the newspapers appear in European languages, mainly English, French and Portuguese, but an effort is being made to reach more people in more of the continent's 800 local languages and dialects.

### The use of radio

Radio makes it easier to broadcast in diverse tongues as well as to reach people in remote areas. The radio can also make more extensive use of the head of state and which reflects government policy. Trends in the 1960s have indicated a sharp increase of official papers, the growth of ministries of information, the nationalization of radio and television broadcasting, and the beginning of national news agencies. Most of the newspapers appear in European languages, mainly English, French and Portuguese, but an effort is being made to reach more people in more of the continent's 800 local languages and dialects.

Television presents an even greater problem since it is expensive to operate, the audience is small, and there are few local people who know how to work with the medium.

The cinema also suffers, according to Prof. Hachten, because of the paucity of local film production and the inadequate viewing facilities. But he might have dwelt a bit more on the creative efforts at film-making in Senegal and elsewhere.

Foreign newspapers and magazines have a fairly wide circulation in the capitals and larger cities. One can easily find "Le Monde" in Abidjan or Dakar, and the "International Herald-Tribune" and the London "Times" in Accra and Nairobi. In addition to the wide assortment of European and other foreign publications, the intellectual elite, at least, has access to periodicals pro-

duced partially by Africans. "Transition," for example, was published in Kampala until the editor was arrested by President Milton Obote. Now it is published in Accra, along with the more straightforward "Ligon Observer." Other important news sources include "Jeune Afrique," formerly published in Tunis and now in Paris; and "West Africa," printed in London.

Prof. Hachten portrays vividly the work of foreign correspondents. Some make an effort to understand and cover in depth the situation they are reporting. Others, however, just search for sensational headlines. The usual explanation for this is that readers abroad are interested more in crises bearing on the Cold War than in the process of development or the struggle of racial equality. This has led to complaints by sophisticated Africans, such as Tom Mboya, the late Kenyan Minister of Planning and Economic Development, to the effect that:

"the news coming out of Africa is often, if not always, related to the already biased and prejudiced mind that keeps asking such questions as 'Is this pro-East or pro-West?' Very few, if any, of the world's press ask such logical, in our view, and simple questions, as: 'Is this pro-African?'"

It is important, therefore, for both African and international audiences that a growing number of African journalists are gaining experience at home and abroad. One can get a special flavour or viewpoint especially from columnists writing in such newspapers as the Lagos "Daily Times" and the Nairobi "Sunday Nation," in Nairobi. Prof. Hachten refers to many of the better-known African journalists, although he does not mention the recently launched "Africa" magazine which has mainly African writers (and letters to the editor), although it is produced in Paris and London.

Prof. Hachten writes clearly and simply, although at times he is repetitive. He is generally fair and encouraging, although he sometimes lapses into propagandist language, as when he says that Kwame Nkrumah had a neo-Communist approach to the mass media.

But on the whole the book does not depend only on generalizations, but gives case studies of Nigeria and Ghana (West African English-speaking countries), the Ivory Coast and Senegal (West African French-speaking countries), Kenya and Zambia (East Africa) and South Africa. Prof. Hachten also provides useful statistical tables of the level of population density and literacy and the extent and use of mass media in each country.

Dr. Hachten is Lecturer in International Relations at the Hebrew University, specializing in African studies, and is a frequent visitor to Africa.

## Humanity viewed in its Jewish condition

**ENEMIES — A LOVE STORY** by Isaac Bashevis Singer. Translated by Aliza Shevlin and Elizabeth Shub. N.Y., Farrar, Straus and Giroux, 280 pp. \$6.95.

Reviewed by Miriam Arad

ONE way of looking at this novel is to take one's cue from the title which, with its contradiction in terms, prepares one for a typical Bashevis tale of the absurd and fantastic tricks life plays on us. For all its complications, though, the plot of "Enemies" is simplicity itself, and can in fact be summed up in a phrase: It is that of a man torn between three women. Yet Singer is concerned with more than tricky fate; his best work is, basically, an exploration of the human condition in its heightened, intense form of the Jewish condition.

The novel's hero is Herman Broder, a Holocaust survivor living in New York with his second wife Yadviga, the Yiddish peasant serf who saved his life by hiding him in the haystack. Yadviga is sweet, artless, maternal, and if she is childless it is because Herman takes care not to make her pregnant, not having enough faith in life to entrust any children to it. She loves Herman with utter devotion, has even to all intents and purposes adopted Judaism for him, though Herman married her in a civil ceremony and never considered it necessary for her to convert as "it seemed senseless to burden her with a religion he himself no longer observed." Singer has not devoted much space to descriptions of Yadviga, nor, plain and obvious as she is, need he have; but he has given us her essence in one of the loveliest and most moving sentences in this novel:

"During the week, Yadviga covered the parakeets' cage as soon as evening came. But on Sabbath eve she let them stay up late."

The two other women are Masha, like Herman a Holocaust survivor — sensual, clever, capricious, neurotic, hysterical, a complicated handful of woman, in short, and the one that Herman loves; and Tamara, Tamara is Herman's first wife whom he believed killed in the Holocaust, but who turns out to have survived and come to New York to mess up Herman's messy love life even further. Of the three women, she is the vaguest, but she makes the point of Herman's moral conflict clear: to whom does he owe his allegiance — Tamara, his wife in the eyes of the law, Yadviga, to whom he owes his life, or to Masha, whom he loves?

Herman himself, the pivot round which all this living and loving turns, is, in effect, a kind of eternal Jew — and not because of his Holocaust past: "He was not a victim of Hitler. He had been a victim long before Hitler's day." What makes him above all an interesting character is that, though so deeply and helplessly involved — in the swirling emotions of himself and his three women, in his "pre-suicidal gloom," in his angry despair ("He sometimes prayed to God when he was not fighting with him"), he is fundamentally, philosophically, detached. When, for instance, he has heard that Tamara is alive and is on his way to see her, depressed, shaken, foreseeing the fearful tangle, he sits in the El and



ISAAC BASHEVIS SINGER

"pleaked up a discarded newspaper from the floor and tried to read it. It was a horse-racing sheet. He turned the page, read a joke, and smiled. Along with the subjectivity of appearances, there is a mystic objectivity."

It is this detachment that makes him larger than he is — not just one Herman Broder but Jew, modern Jew, Man. Herman lives a life full of deviousness and deception, not least because he lies to each of his three women by turns. This slippery way of living, too, makes him in Bashevis' view the Eternal Jew who has survived by, as it were, smuggling himself through history: "The Bible, the Talmud and the Commentaries instruct the Jew in one strategy: flee from evil, hide from danger, avoid show-downs, give the angry powers of the universe as wide a berth as possible. The Jew never looked askance at the desecrator who crept into a cellar or attic while armies clashed in the streets outside."

Herman, the modern Jew, has gone one step further by deceiving not only the "others" — he they "the Gentiles," "the rules of the game," or "the angry powers of the universe" — but his own as well — his Jewishness. Except occasionally, in a weak moment, he has no use for God, dismisses religion, and declares that "modern Judaism has one aim: to ape the Gentile."

The modern Jew, modern man, is a purposeless drifter between the various forces of life pulling him either way. Thicker, though it seems that Singer excerpts modern woman from this vision — it is they, after all, who do the pulling. Perhaps, like others before him, he sees Woman as a more instinctual, primal or vital force, closer to a Nature that goes about its business single-mindedly, knowing its duties. Is it because man has dropped out or opted out of Nature that Bashevis is so fond of Nature's parakeets, I wonder?

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## Polish Yiddish critic's first Israel publication

BRENNENDIKE BLEETER (Burning Leaves). By David Stard. Tel Aviv, Menora. 176 pp.

Reviewed by Sol Liptzin

DAVID Stard began his long literary career in Poland with youthful Hebrew lyrics in 1923 and with a volume of Yiddish lyrics in 1926. A decade later, he was evacuated from Warsaw, as the German invaders approached the Polish capital. He found a refuge in Russian-occupied Bialystok. During the next two years Bialystok became a significant center of Yiddish literature. Stard, whose poems and essays had earlier espoused communist ideology, was hailed by the Soviet writers as their ally.

When the Stalin-Killier alliance came to a sudden end in 1941, Stard found asylum in Siberian provinces. After the War, he returned to Warsaw, and was the central figure in the revival of Yiddish letters and Jewish cultural enterprises there. Under his editorship, more than two hundred Yiddish volumes appeared. His essays were published, not only in communist periodicals of his native Poland, but also in those of Moscow, Paris, New York, Buenos Aires and Tel Aviv.

These essays were collected in two volumes in 1949 and 1955, and he was recognized as the most sensitive Yiddish literary critic of the post-war period in Eastern Europe. His sensitivity also found expression in three lyric volumes, published in Warsaw between 1957 and 1968.

The Polish regime decorated him for his literary services to the Leftist cause. Nevertheless, by 1968, when he was at the height of his influence, he was overwhelmed by the deluge of revived Polish anti-Semitism. Suddenly, he was everywhere, surrounded by looks of hate and contempt. The faithful servant of Communism found himself emptied of his lifelong ideals and forced to flee abroad.

In January, 1969, he landed in Israel, and found a warm home there, an acceptance in Jerusalem's literary circles. He was soon able to resume his interrupted poetic creativity. His present volume, the first on Israel's soil, contains the despairing poems of his last Warsaw years and the hope-filled poems of his new homeland.

The volume begins with the cycle "Tohu Vavohu" in which he voices, shortly before his flight from Poland, his disillusionment with the communist credo. He remembers the soaring of his once joyous visions and the sounding of his song by his Polish contemporaries. "Now we stand, extinguished and grey, at the borders of night in a tohu vavohu. All that was is chimera, a shadow of a wind, and the long journey is a rope around the neck of our days." The last spark of his earlier faith in Communism has been brutally crushed in the turning over the leaves of his many years, he finds them barren of meaning. These leaves, withered and scattered, will not be reunited even after the storm passes. He has been deceived by those in whom he placed his trust. He has been betrayed by the wisdom of beautiful words, and these words have turned out to be shadows without a body, will-o'-the-wisps that lured him astray.

To his Polish contemporaries, he finds his accusing voice: "You hate me when I laugh and when I weep,

when I walk in step with you and when I walk alone, when I lie in rivers of blood, slain by your foes, and when in valiant battle I overcome your foes. You hate me openly and you hate me secretly for my yesterday, my today and my tomorrow. In every city you encounter me with sullen glances and with the fear that stems from your unclean conscience."

Stard's poems of Israel are appropriately entitled "Bereshit," for in Israel he experienced a new beginning. Dispersed were the ghosts of the decades between his Jewish childhood in a shtetl and his resettlement in Jewish belongingness in Jerusalem. He again walks on sacred soil trodden by his ancestors ages ago. It seems to him as if he has been there before and has seen all the loveliness of the storied Judean mountains and dunes, but when or how he cannot tell. Was it in his cheder-days when he saw of a cabal, sketched through the pages of the Bible, with the turtledove of the Song of Songs about him, or was it in an adolescence before birth? At last he feels at home. A drop of joy in his own home is more precious to him than entire rivers that flowed into the red pits of the foreign earth. A hard stone in his own home suffices to pillow his head for sweet dreams of ascending and descending angels. He loves the sun-bleached land with the ardour of a transfused generation of longing at last fulfilled, and he blesses the hand that lifted him up from the dust of foreign strands and wove him anew into the ancient web of holiness.

Stard was the hanger-on of the Yiddish writers from behind the Iron Curtain who survived the many purges and who are now entering upon a new creative career in Israel. He has been followed by Joseph Kessler, Hersh Osherson, Zisla Rabin, Rochel Bolnov, Mosh Shalev, Meier Kharatz, Yankel Yaldir, and L. Podriarovich.

U.Z. Greenberg gets 'Remember!' Prize

THE Israeli poet, Uri Zvi Greenberg, and Dr. Jacob Robinson, of New York, the historian and Holocaust researcher, have been awarded the first "Remember! Prize" of \$5,000 each given by the Bergen-Belsen Survivors Federation to commemorate the 30th anniversary of the Warsaw Ghetto Revolt.

Ten other writers have been awarded prizes of \$2,000 each. They are: Israel — Yitzhak Meras, a recent émigré from the Soviet Union; Leah Kuchman, Avraham Sutzkever, and Mordechai Tzanin; U.S. — Sam France — Michel Borwich, Leon Leiman, and Mendel Mann; Norway — Dr. Leon Ettinger.

This was announced in New York by the President of the Federation, Mr. Josef Rosenblatt, who said the money comes from a new fund of \$250,000 set up by the Federation. He said the fund will also be used to organize international conferences on the Holocaust and to subsidize research in the subject — at the Hebrew University, among other places.

## Brecht commercialized

By Leslie Colitt

BERTOLT Brecht, who died in East Berlin in 1956 and who would have been 75 this month, is being celebrated in both Germanys as the greatest German playwright since Goethe.

"Poor B.B.," an old East Berlin acquaintance of Brecht's muttered as he watched the televised song and drama spectacles being presented each evening. "Not only has he become a classical author, he is now also a commercialized one."

In the West, Brecht has overtaken Shakespeare as the most played dramatist. Only 10 years ago, his works were banned from many West German theatres as "Communist agitation." He was always popular in East Germany, which he made his home in 1949 after returning from exile in the U.S.

Brecht, whose "Berliner Ensemble" in East Berlin's Theatre am Schiffbauerdamm revolutionized German and international theatre, was not only the relentless exposé of the "Western way of life." Wherever he lived, in Weimar, Berlin, pre-World War II Denmark, Hollywood and, finally, back in Berlin, Brecht remained one of those German idealists who refused to compromise by taking on the colouring of his environment.

### Trenchant commentaries

This is well demonstrated in a new volume of Brecht's writings, his "Working Journal," soon to be released for publication. Unlike Brecht's previous literary and theatrical notes, the "Journal" is more a diary that records Brecht's relationship with his fellow exiled Germans and his trenchant commentaries on politics, war, and always Germany. Brecht's widow, Helene Weigel, who starred in his plays and ran the Theatre until her death last year, had been against publishing the "Journal." Brecht's publisher, Suhrkamp Verlag of Frankfurt, is printing the two-volume diary in German.

On his way to the U.S. in 1941, Brecht notes: "My two means of production, cigars and English mystery stories, are coming to an end."

In Hollywood in 1943 Brecht writes of a fellow exile, a man of Social Democratic leanings: "Like all Social Democrats he is worried about securing our 'heritage' in the classless society. He loses sleep over rescuing the products of culture. This puts me to sleep. You explain in vain to him that the products of culture have assumed the same function as all other products, that is a function as goods... Culture must give up its quality as goods in order to become culture."

A year later, there is the entry: "I think the German army will again be defeated on foreign soil. The famous weak German nerves have got even worse under Fascism. The generals leave their headquarters and go directly into insane asylums."



Bertolt Brecht and Helene Weigel in Sweden in 1941

They capitulate on the spot when they don't have everything they need for a military operation."

And in mid-1948 he writes: "Referring to the book 'The 19th Century and After,' a report on the extermination of the Jews in Poland: I only wish nothing further would be spoken or written about the 'German people,' whose characteristics are forced on all of us. All this is sheer sales talk — 'German science, German soul, German culture' — of this without fail leads to the German death of shame. We should be the race that starts calling our country 'number two' and that's all. Germany must emancipate itself as a people not as a nation. More precisely, it should do so as the white class."

### 'An etching by Churchill'

On his first visit to postwar Berlin, Brecht writes: "Berlin, an etching by Churchill done on a idea by Hitler. Berlin, this pile of ruins and Potsdam."

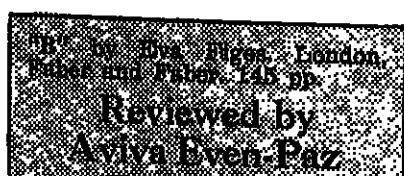
In 1949, after taking over his new theatre, Brecht says: "A new house. After 15 years of exile I have moved into a fine house. Driving through the ruins each day I am reminded of the privileges which got us this house. I hope it doesn't make me more patient with the miserable hole which so many thousands are in. On top of my cupboard with the manuscripts I still have my suitcase ready."

By 1952, Brecht's past plays were being performed but his ideas for new works were meeting with less enthusiasm from East German cultural overseers. He writes: "The saddest sign that something isn't art or that someone doesn't understand art is boredom. Art should be a means of education. But then the fun is out of it." (Ofno-Copyright)

## Writing more about less

SOME writers have brought to a fine art the ability to write more and more about less and less. "B" is virtually plotless, a stream-of-consciousness novel as narrated by Paul Brady, a novelist who has divorced one wife by whom he has a young son and is on his second. He is supposed to be writing a book about a dead friend, the "B" of the title, also a writer. I say supposed, because I defy the reader to tell me what this book is really about. In the middle of a sentence, the scene or time can change and I found myself reading some paragraphs over and over again to make sure that I'd read what I thought I'd read (I'm sure you recognize the kind of book I mean).

In spite of this, "B" is really well written within its own genre. One is compelled to read on to find out what happens next even if you're not sure what happened before. The second wife disappears and her fate remains a mystery (at any rate to me).



Reviewed by David Stard

Miss Figer's real theme is the detachment of the writer, his ability, indeed his need to live as a permanent alien in society — at once a deformity and a kind of secret weapon. It is this that accounts for his jaundiced outlook on life and love.

"Women are supposed to love love above everything else, the sentimental little dears, but don't you believe it. Whenever a capitalistic consumer society flourishes on the torn guts of humanity, manly characters in female, it's because they are not creative, intellectually respectable except all they can do is to latch on to some poor devil and make about detachment."

him work for them, along with the traditional far and diamond ring and gaudy car. Interpreting madly, he says: "I don't know why men ever thought of work every morning killing themselves in the hour twice a day, like a lot of lemmings, dropping dead in the prime of premature heart attacks? Not because they thought that sort of life, who could because the little woman at home is driving them and the mortgage interest keeps going up and the furniture is on the purchase and the kids all have to go to school. They grow up."

You wouldn't think from the going that Miss Figer has written a book "Feminist Attitudes" which is considered one of the most intelligent and respectable expressions of the feminist viewpoint. She thought of that. That's peripatetic.

"Oh, no, it's not you again, Shal Sheinkrager!"

"My lawyer walked up and down the room for a while, then pulled up in front of the District Commander and said, in an emotional voice, 'I request that the body of my client, I am suing the finder of the lost

# JURIS-IMPRUDENCE

By EPHRAIM KISHON

THE night last week, in the early-morning hours, a cop knocked on the door of my residence and handed me a summons to go to the police station at 8 a.m. The woman took one look at me and blushed. Not that there was any cause for alarm — of any sort, but still... "You are summoning me to court?" she asked. "Have you got into trouble with the law?" "No," I said. "Don't be ridiculous. I gave me a quizzical glance. 'Is any case,' she urged, 'to go there alone. Take a

"What for?" "I don't know what for. I want someone to be with me. You lost you get into

I was the first time in her life. The little woman had used the word "lost," and it completely mystified me.

In the day I called on Shal Sheinkrager, the noted lawyer, who is acknowledged as the best brains in the city. Shal Sheinkrager listened to the details of my case, meditated for a while, then announced that he was willing to undertake the case. I felt greatly relieved. I signed the necessary papers, and he went into force immediately.

\*\*\*

THE morning I took some-what apprehensive leave of my wife and accompanied by my lawyer, we were received by the District Commander. When Shal Sheinkrager gave him my summons, the cop stuck his hand in his desk drawer and pulled out a briefcase, which I had lost a month before.

"I found your briefcase, sir," he said, smiling engagingly. "You have it now."

"Thank you very much," I said to the policeman. "It's very kind of you."

I asked him whether I'd have to take an oath, but S.S. assured me that we had not yet reached that stage. We initiated the report and S.S. solemnly announced: "My client no longer objects to the opening of the briefcase."

The officer put his hand into the briefcase and pulled out a pencil.

"Sir," the attorney called out, stressing each syllable, "is this your pencil?"

I looked at it. It was small and the worse for wear. A very ordinary pencil.

"How do I know?" I said. "I can't remember."

S.S.'s eyes lighted up with a holy fire.

"Gentlemen," he announced. "Let us keep cool heads. Are you quite sure, sir, that you cannot remember the exhibit as coming from among your writing materials?"

"I told you I don't," the District Commander be notified forthwith.

"The District Commander?" the officer fumed. "For heaven's sake, what for?"

"Sir! If the 'honest finder' placed a pencil in the briefcase, he could just as well have removed objects from it."

The District Commander arrived, blinking his eyes impatiently. "What's the matter?" he asked. "Oh no, it's not you again, Shal Sheinkrager!"

"My lawyer walked up and down the room for a while, then pulled up in front of the District Commander and said, in an emotional voice, 'I request that the body of my client, I am suing the finder of the lost

nervously and went to call his sergeant. Both were red-faced when they returned.

"Sir," the lawyer said to me, "now kindly make up a detailed list of the objects which — to the best of your knowledge — are in the attached briefcase."

"Willingly," I said, "but I don't remember."

"So there is nothing we can do," the sergeant said and prepared to open the exhibit. But my attorney pounced on him.

"Though it is true that my client claims he does not remember what is in the briefcase," he said, "that does not mean that he admits the complete absence of valuables at the time of the loss."

The cops looked at us, their brows furrowed. S.S. pulled me aside.

"Please don't say a word without consulting me! Let me handle this!"

He then proceeded to draft the report in dry but lucid legalese.

According to the statement of my client, and without prejudice to his rights as the sole and legal owner of the found object, he is unable, owing to a lapse of memory, to testify to the effect that this briefcase, which on the date of signature is located at the present police station, whose representative admits that to the best of his knowledge the attached briefcase constitutes the property of my client, the object having been found several days ago.

"Just a moment," the sergeant interrupted him and called his officer from the adjacent room.

That worthy came out in a visibly bad mood, but before he could say a word, Shal Sheinkrager introduced himself and demanded fair treatment in this miserable affair. The atmosphere was tense with excitement.

"Sir," my attorney addressed me, "it is my duty to inform you that from here on, anything you say may be used against you at the trial."

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"My lawyer walked up and down the room for a while, then pulled up in front of the District Commander and said, in an emotional voice, 'I request that the body of my client, I am suing the finder of the lost

briefcase, and accuse him on the following counts: (a) unlawful use of our chattels; (b) removal of our property from it."

"Just a moment," the District Commander snorted. "Are you insinuating a theft here?"

"If you must know, I am! My client claims with reasonable certainty, and beyond the shadow of a doubt, that an undetermined theft has taken place."

"All right," the District Commander signed. "Who found this briefcase?"

The sergeant rummaged through his papers.

"The policeman on the beat found it."

The District Commander turned on me. "Sir, are you accusing a policeman of theft?"

"Don't answer him!" S.S. jumped up. "Don't say a word! They are out for your blood. I know their tricks! Sir," he then addressed the District Commander, "We have nothing to add to what we have said, and will testify only before a properly appointed court!"

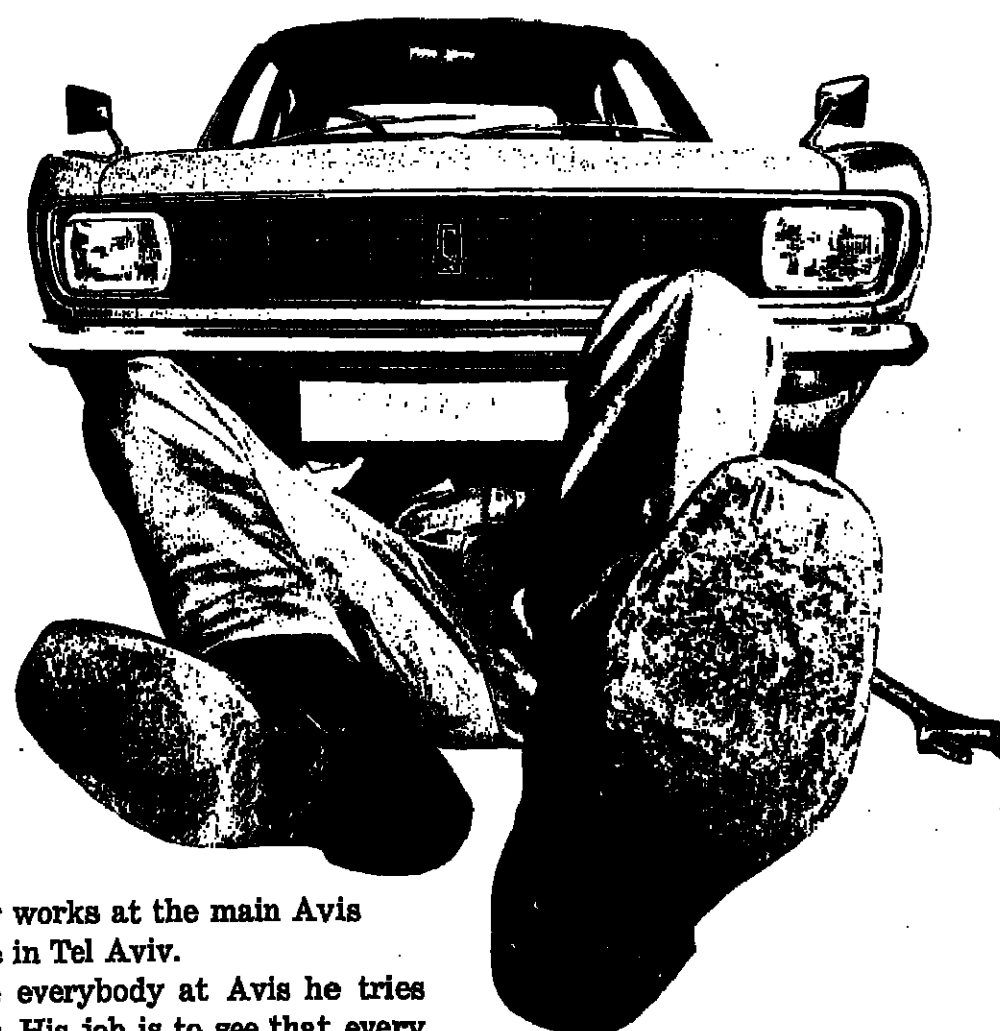
"As you like," the District Commander said. "I hope you realize that you are insulting a public servant?"

"Objection!" S.S. roared. "This is blackmail!"

"Oh!" the District Commander roared back. "Insulting a uniformed policeman on official duty? Section 8 of the Criminal Code!"

"Objection! I refer you to Appendix 47 of the Law for the Protection of the Policeman's Rights, as published in Official Gazette No. 317!"

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# HEBREW UNION COLLEGE JEWISH INSTITUTE OF RELIGION IN ISRAEL 1963-1973

In Jerusalem on the rise of King David Street overlooking the Old City and its walls stands a complex of buildings forming the Israel center of a great American Jewish Institute of higher learning — Hebrew Union College-Jewish Institute of Religion.

Ten years ago, in 1963, the College-Institute, the University of American Reform Judaism, opened its Jerusalem academic center to strengthen the historical, cultural and intellectual ties between the dynamic Jewries of Israel and America.

A few years later, in the first days of June 1967, at a time when Israel was in deadly peril, the Board of Governors of the College-Institute, in a dramatic declaration of faith in Israel and her future, voted unanimously to use a gift from the late Mrs. Myer Feinstein, of Philadelphia, for enlarging the Jerusalem School. A new Residence Hall was opened to scholars and students in October 1970.

And now, ten years after its first meeting in the Land of Israel, in the twenty-fifth anniversary year of the Jewish State, the Board of Governors of the Hebrew Union College has gathered again in Jerusalem. From February 25th to March 6th, they are meeting with the leaders of Israel to lay plans for the enlargement of the campus into a World Center of Jewish Education. The major events included in the program: the Convocation Address delivered by his Excellency Zalman Shazar, the President of the State of Israel, in response to the award of an honorary degree conferred upon him by the College-Institute, and the Convocation Address given by Mr. Yigal Alon, Deputy Prime Minister and Minister of Education, at the dinner at the Knesset commemorating the 10th anniversary of the Jerusalem School. Mr. Abba Eban, Minister for Foreign Affairs, will receive the Members of the Board in his home, and a reception will be held at the School in honor of Mr. Pinchas Sapir, the Minister of Finance.

The Jerusalem School of the Hebrew Union College-Jewish Institute of Religion was the long-cherished dream of the late Prof. Nelson Glueck, President of the College-Institute from 1947-1971. An eminent Bib-

lical archaeologist and for many years the Director of the American School of Oriental Research in Jerusalem, Prof. Glueck had long recognized the need for an American archaeological center in Israel. After the partition of Jerusalem in 1948, when most of the international archaeological schools found themselves in the Jordanian sector of Jerusalem, the urgency to open a similar institution in Israel became even more apparent. Prof. Glueck also felt keenly that Liberal Judaism should have an academic center in Israel with its own synagogue.

Thus, the Jerusalem School of Hebrew Union College began as a post-doctoral research center serving American universities, seminaries, and museums, as a base for advanced Biblical and Archaeological studies in Israel. Providing the resources for such scholarly exchange, it has conducted archaeological excavations at several sites, the most important being at Tel Gezer, and organized each year a Summer Seminar on Near Eastern Civilizations for university teachers. The School also served as a center for faculty members and rabbinical students in Israel, and a meeting place to assemble with Israelis for the creative exchange of ideas.

As the years passed, the program widened. Since the Six Day War, all rabbinical students of the College-Institute are required to spend their first year of study in Israel in a program which offers a life and learning experience of unique character. Prof. Glueck lived to see the first group of these students, seventy young men, many of them married, leave for Israel. In homage to him and his vision, one department of the Jerusalem School has been dedicated this week as the Nelson Glueck School of Biblical Archaeology. Professor Yigal Yadin delivered the Memorial Lecture entitled, "The Temple Scroll."

The new, dynamic president of Hebrew Union College-Jewish Institute of Religion, Prof. Alfred Gottschalk, shared the convictions and vision of his late teacher. Immediately upon assuming his office, he turned his energies to perpetuating and enlarging

the Israel programs of the College-Institute to further strengthen the relations between the Jerusalem School and the three American campuses in Cincinnati, New York and Los Angeles.

Mrs. Golda Meir, the Prime Minister of Israel, called the Year-in-Israel Program of the College-Institute an "imaginative innovation to strengthen the links between Israel and America." Together with our own youth, she said, students of the College will learn the great lesson of our being one people wherever we may be. Dr. Gottschalk, in the U.S. and during his frequent visits to Israel, gives special attention to strengthening the School's Israel programs. With the cooperation of Israel educational and social institutions and from eminent authorities in Israel's government, universities and public life, the College-Institute studies are exposed to the rich variety of contemporary Israeli life and culture. Hebrew instruction was intensified so that the student might rapidly master the language, indispensable to his studies and his life calling.

"I believe," Prof. Gottschalk said, "that American Jewry will find continuing spiritual enrichment through our institutional presence in Israel and through this presence we will also contribute to the cultural and religious life in Israel." It is on the basis of this belief that the plans have been made for further expansion of the Jerusalem School. The Israeli Government has made available to the twelve dunams of choice land adjacent to the present site of the Jerusalem School. On this land a greater educational center will be developed within the next few years.

The promise is great. Much has been achieved in the first ten years of the Jerusalem School's existence. It is about to take another giant step in the direction of forging stronger ties and links with Israel. The future of all the Jews of the world is linked with the people's historic homeland, and we, as Reform Jews, rejoice on the 25th anniversary of the establishment of the State.



## Guiding Principles

Hebrew Union College-Jewish Institute of Religion is the academy of higher learning in American Reform Judaism. Its programs are shaped by our conviction that the study of Judaism in its entirety will enhance the quality of our religion and fortify its significance. Sensitive to the challenges imposed on us by a world of change, we believe that the verities of Judaism are meaningful to the future. Taking seriously our responsibility as teachers of Judaism, we strive to make modern Jewish education a testimony to the creativity of our tradition. We are the guardians of the Jewish past or present to our interests. The great richness of Jewish life in America, in and wherever Jews live are considered ours. We are the guardians of our tradition which provides us with the spiritual and moral norms that can be received by the life of over-moving Judaism.

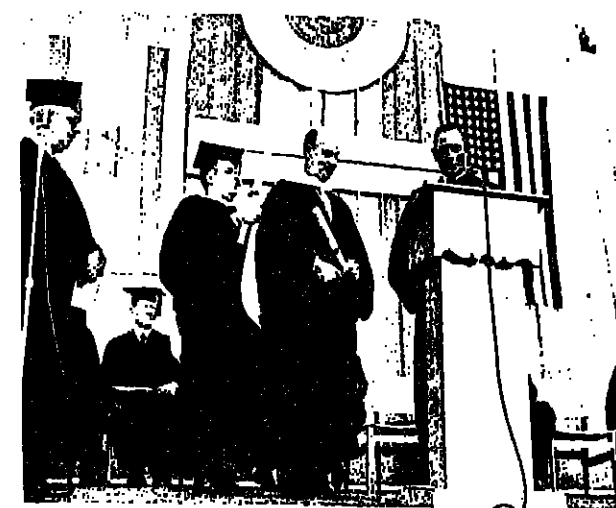
Alfred Gottschalk, President



Theodore Tannenwald, Jr., Chairman, Board of Governors



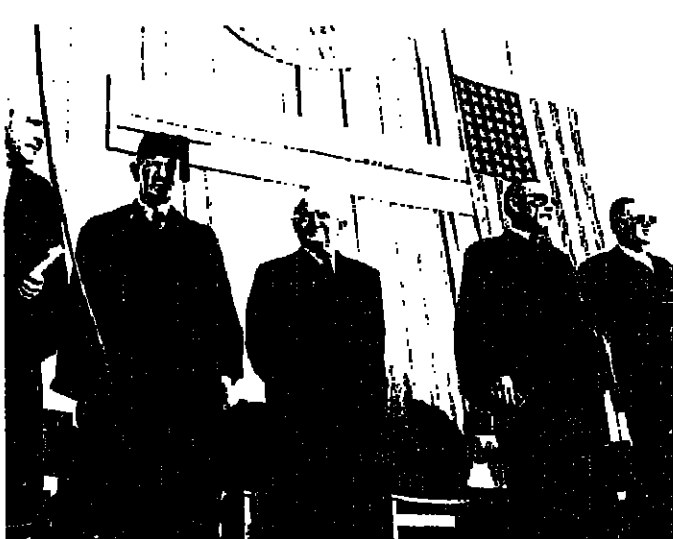
Morris M. Mandel, President of the Union of American Hebrew Congregations, the Patron of the College-Institute



Professor Yigal Yadin receiving honorary degree at opening of School; at right Dr. Nelson Glueck, at left Dean Paul M. Steinberg, Professor Carl W. Blegen (seated) and Professor Fritz Bamberger.



Defence Minister Moshe Dayan, discussing archaeological finds with Dr. Joe D. Seger, Director of the Nelson Glueck School of Biblical Archaeology, at Hebrew Union College.



David Ben-Gurion at the opening Academic Convocation; at the right, Prof. Nelson Glueck and U.S. Ambassador Walter Barbour.

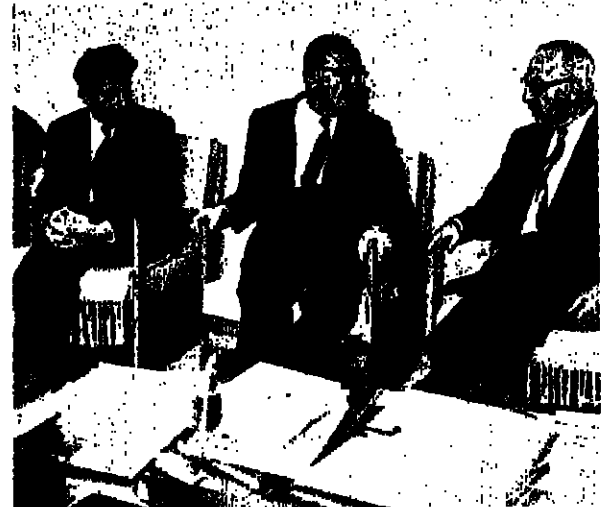


Prime Minister Golda Meir receiving honorary degree, 1970. Left to right: Rabbi David Wise, Philadelphia, Prof. Albert B. Sabin, President of Weizmann Institute; and Prof. Paul M. Steinberg, Dean, New York School.

## Friends and Honorees of the Hebrew Union College Jerusalem School



The late Moshe Sharett, former Prime Minister of Israel, speaking at the Convocation Dinner in Jerusalem, 1963.



Prime Minister Levi Eshkol visiting the Jerusalem School, 1964; at right, Prof. Fritz Bamberger, New York; at left, Prof. Jakob J. Fuchsowksi, Cincinnati.

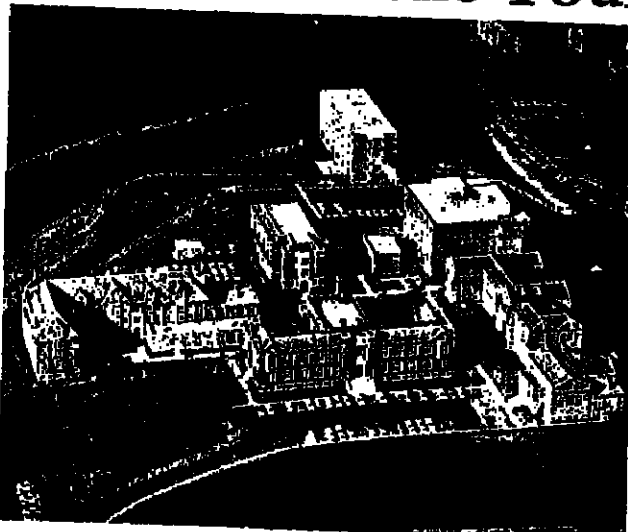


Prof. Nelson Glueck thanking the late President Ben-Zvi and Mrs. Ben-Zvi for receiving the Board of Governors at their residence, 1963.



Prof. Alfred Gottschalk visiting with President Shazar on the occasion of the presentation of the first archaeological publication of the Jerusalem School, Gezer I, in 1972. Accompanying him are: Prof. Ezra Spicshneider (left), Director of Jewish Studies, Jerusalem School, and Dr. Joe D. Seger, Director of the Nelson Glueck School of Biblical Archaeology, Jerusalem.

## The Four Campuses of the College-Institute



### The Cincinnati School

The Cincinnati center has a Rabbinic School and a School of Graduate Studies. Its beautifully landscaped campus, is occupied by eight buildings: the former Administration Building, containing classrooms and the S. H. and Helen R. Schiller Chapel; the Sisterhood Dormitory; the New Dormitory; the Kluwe Library; the Datschler Rare Book Building; the former Berneim Library, is the home of the American Jewish Archives, a major research center for American Jewish history; the old Library, now housing a branch of the Hebrew Union College Museum and administrative offices; and the Freiberg Gymnasium.

The Kluwe Library is one of the most extensive Jewish libraries in the world. It contains over 250,000 printed volumes, among them 180 incunabula, and almost 6,000 manuscripts. The Kluwe Library also houses the American Jewish Periodical Center which preserves American Jewish periodicals and newspapers on microfilm.

The campus also contains editorial offices of the following publications published by the College-Institute: *Hebrew College Annual*, *Studies in Bibliography and Booklore*, *Bibliographia Judaica*, and *American Jewish Archives*.

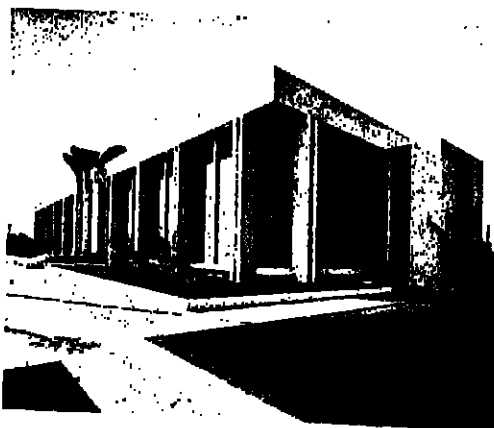
The Cincinnati School has an Exchange Program for students and faculty with the University of Cincinnati allowing the mutual utilization of academic and physical resources.



### The New York School

The New York School is situated in midtown Manhattan. It consists of a School of Rabbinic Studies; the School of Education; the School of Sacred Music; the Program for gifted young Jewish people (for instruction in Hebrew language, Bible, and Rabbinic Literature); and the Brookdale Institute of Continuing Education. The School contains a Library noted for its rich collection of modern Hebrew literature. The campus also houses the offices of the Hebrew Union College Press and the Sacred Music Press.

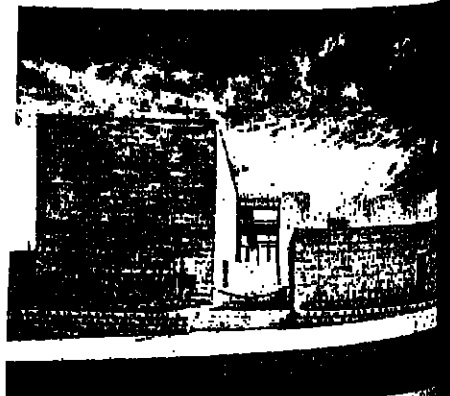
The New York School has an exchange program with the Department of Religion of Columbia University and an exchange of credits program with the Department of Hebrew of the University of the City of New York.



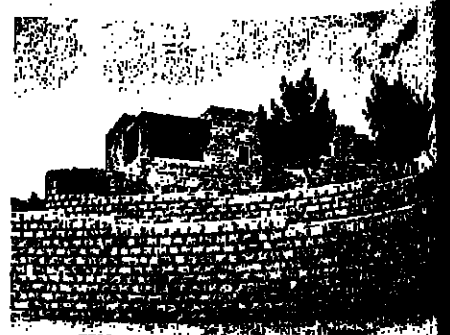
### The Los Angeles School

The Los Angeles School, located on a new five acre campus, comprises a School of Rabbinic Studies; the Edgar F. Maguin School of Graduate Studies; the Rhea Hirsch School of Education; the Jerome H. Louchheim School of Judaic Studies; the School of Jewish Communal Service; and a Department of Sacred Music. The campus contains the Frances-Henry Library; the Skirball Museum, consisting of a rich ceremonial section and a large collection of archaeological artifacts; the Joseph Periodical Reading Room; the Joseph H. Rosenberg American Jewish Archives, a branch of the Cincinnati Archives; the Walter S. Hilborn Free Synagogue, and the Anna Gracell Student Center.

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### The Jerusalem School



THE MATERIAL ON THESE PAGES

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## Partners in learning pay dividends

FOUR years ago, many of the parents from the upper-middle-class neighbourhood of Rehavia in Jerusalem protested when parents from the poorer Nahlaot area registered their children in the Rehavia elementary school instead of the Usishkin school two blocks away, where the Nahlaot children had previously gone. The parents of the high-standard Dugma religious boys' school, balked when it was integrated with the Nahlaot Orsh Haim school. Today, none of those parents would raise their voices to object.

Test scores and their own experiences have shown them that not only have their children gained from the move, but that integration in the elementary school has helped open up Israeli education to fresh winds and has helped bring freer, more creative methods into the classroom.

As one Rehavia mother commented, "Where before did a child sit in small groups and get the individual attention he gets there?" When did he ever get science experiments in the first grade? Who would have thought of opening up the hallway, as they now do at Rehavia, as an extension of the classroom?"

### Integration can work

These innovations gained momentum four years ago when, in an attempt to prove that integration can work, the Ministry of Education gave a supplementary budget to 13 schools in Jerusalem each of which was designated as *pe'ulani* or activity oriented. This enabled them to give their first-grade pupils more individual attention. The programme was directed by the Centre for Disadvantaged Children of the Hebrew University.

It has grown with the children and now extends through the fourth grade. It has been taken up by teachers throughout the country, so that today there are 300 classes using this richer, "activity" method of learning.

From the beginning, it was obvious that the conventional method whereby the teacher stands and talks at the whole class would not work well with the children brought together in the integrated classroom. In "activity" classes the children do not sit in rows facing the teacher but in groups of four and five, with their desks facing each other. The teachers go from group to group directing and helping the children. The group frequently works together on an experiment.

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Elementary school pupils in Jerusalem are benefiting from a new kind of educational experience which emphasizes work in small groups and interaction between the children, writes

Rochelle Furstenberg.

or topic and then pools its findings with the rest of the class. Better pupils have benefited enormously from the new system, as they are no longer forced to hear the teacher repeat a lesson four or five times until everyone in the class understands it, but can go through the material at their own pace. The more backward pupils can get the extra help they need. All the children gain from the stimulus of the richer learning materials provided for them.

No longer is a child in the "activity" class tied to one book for a whole lesson. Instead, the kind of activity atmosphere which has characterized Israeli kindergartens — "one of the finest kindergarten systems in the world," Israeli educators have claimed — is now pushing its way up into the primary grades.

The new approach was much in evidence on the Friday morning I visited the Rehavia school in Rehov Usishkin, where pupils from the first four grades of the Usishkin school down the street are attending classes. In the basement, the fourth graders were divided into drawing, clay modelling, music, drama and games groups. In a third grade classroom, some children were sitting at their desks finishing a quiz, while others were busy in the "activity corners" all around the room.

### Cage of mice

"The biggest attraction at the moment," explained the teacher, "is the cage of mice. The children love to watch them and feed them and they fight over who should clean the cage." In the hallway directly outside the door of the classroom a boy sat in a booth listening on earphones to a tape recorder and doing experiments as it instructed him. In works together on an experiment.

girls were comparing the growth of the scallions each had planted in a leben cup.

I inquired of Yehuda Ackerling, the progressive principal of the Rehavia school, if there was any discipline problem in this new freer atmosphere.

"I was principal of Usishkin before," he smiled, "and we have nothing like the problem we had there. There's much less tension in the classroom and everyone is so much more involved in learning that the problem of discipline hardly arises."

The second grade had just finished working on a project on "Vegetation and man's dependence on it," tracing food, clothing, and shelter to their plant sources. Margalit Bar-On, the dynamic organizer of the "activity" classes in the Rehavia school, told me how such a project is worked out.

"There are no set 'activity' programmes of study," she explained. "We have to make them up as we go along. I sit with the teachers of each grade level and we work out our topic as a team and the ways of dealing with it."

The exchange of ideas generates enthusiasm, but it is finally the teacher who chooses what will be done in the classroom and it is the confrontation with the material and the children's interests that determine the direction of the class.

### Partners in learning

"The children must be allowed to be partners in the learning experience. In one class, for example, the children suggested that they see whether a plant will grow in the dark by putting it in a cupboard. One child, projecting his own fears, said that it wouldn't grow there because it was afraid of the dark. This led to a whole discussion about how plants and people differed and how one shouldn't be afraid of the dark anyway."

Indicative of the transition from a "teacher telling" situation to a "discovery situation" was a second-grade class where children were walking around the room putting magnets to windows and cabinets and other objects, trying to deduce the principle of magnetism for themselves. Afterwards, a science teacher got them together to summarize their findings.

"But," Margalit Bar-On warned, "we must be careful that this method doesn't deteriorate into simple play without achieving real learning. Sometimes the inductive method, where the children are given the principle and must experiment to verify it, is more effective, especially with the disadvantaged child."

Jane Cohen, at the Centre for the Culturally Disadvantaged, contrasted the "activity" schools with the American "free schools," where a child is allowed to do as much as he wants.

### Working harder

"We are concerned with achievement and helping the disadvantaged move up in our technological society. The activity approach can look very good, the children seem busy and happy with the kind of tension you find in a more rigid classroom; but it won't bear fruit unless the teacher follows each child's development carefully and knows where to apply the necessary directives."

The teacher in the "activity" class has to work harder out of school hours than teachers in Israeli primary schools have ever had to do. But as Haya, the first-grade teacher at the Evelina de Rothschild religious school, said: "It takes a lot of work, but it has made teaching exciting again." As an example, she told me that when she was teaching her class about Noah's Ark, she took them out to the schoolyard to calculate the measurements given in the Bible.

Left: children form groups to work on various projects. Right: goes from group to group, the earphones guide child in an experiment.

late the measurements given in the Bible. "When the schoolyard was too small an area, we went out to the street to measure. I discovered that the ark is blocks long. I had never realized myself how big it was."

The "activity" method is based on the realization that in a developing society, a home learning experience cannot be taken for granted, and that of those must be brought into the classroom. If anything, the education is arrogating additional functions to itself, a process which has been going on quite a while all over the world. But the new freer approach is not yet a "free school" approach. Israeli educators are still much concerned with maintaining a framework and structure in learning situation.

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White hand-crochet dress contrasts open-work sleeves and skirt with a more densely worked bodice — from Danit.



## DOUBLE PREMIERE

By Catherine Rosenheimer  
Jerusalem Post Fashion Reporter

TEL AVIV. — The recent charity premiere of the film "Cabaret" raised a record IL25,000 for the Israel Cancer Association. Lisa Minelli's performance in this excellent film was a delight to watch and, in terms of both fund raising and pure entertainment, the evening was an undoubted success.

Preceding the film itself was a premiere of a different type, this one of fashions from the new Danit Boutique in the Tel Aviv Dan Hotel. The most striking feature of the collection shown was the wide range of hand-machine knit fashions, made exclusively for the boutique and designed by its owners — Mrs. Sam Federmann and her daughter Ronit, who proved that the family talents lie not only in the field of hotel management.

Colour combinations are particularly good. Simply styled, short-sleeved hostess dresses, for example, come in stripes of shocking pink, brown, orange and turquoise or in a rich combination of bright purple, blue and turquoise. Another long dress has a plain brown top with leg of mutton sleeves, a skirt in coordinated stripes of kingfisher, "dirty" pink and brown.

Crochet models include a '50s look two-piece, the V-necked, raglan-sleeved, black lurex top, with deep waist welting striped in black and gold topping a plain black skirt, and fashionably accessorized with a little gold crocheted skull cap. Other crochet models come with plain, openwork bodices and patchwork-look skirts made up of small diamonds in varying shades of one colour or in

bold contrasts. A red and black crocheted skirt is shown with a plain black blouse and a black shawl trimmed to match the skirt. There are more intricate, elaborate crochet designs which give the effect of richly embroidered Arab caftans, as well as some exotic formal evening dresses in printed Indian chiffons and locally executed hand-print batiks on fine silk.

By current boutique standards, Danit's prices range is fairly reasonable; attractive short knitted dresses, of which there is a good selection, start at IL150, while long hostess dresses like the striped one shown here are priced at IL380. All the hand-knit and hand-crochet models can be custom-ordered in sizes and combinations to suit the individual customer.

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My domestic help had reservations too, and she is not the type to be frightened by sophisticated equipment. She found the mop useful for a quick cleaning of the kitchen and other small rooms, but said she would prefer to continue with the old *snoota*.

There is a simpler type in which the mop-head does have a safety catch, but which simply slips over the stick and is to be nailed down. Hamer sells this type, complete with IL20.80. A normal Iama *sponja* stick, by the way, costs about IL5, plus another IL3 for the rag.

## REHAVIA SCHOOL'S 'ACTIVE' APPROACH

in the Beit Shemesh high school where I observed the tutoring programme in action during after-school homework class, pairs of tutors and pupils working together.

A number of the tutors were from a class or two higher than their pupils, but Ronit, tenth grade girl, and Leah, the ninth grader who was tutoring, both were vigorous and intelligent. There was a student-teacher relationship between them.

"I could go over my homework with Ronit just as I would with any friend," explained the disheveled Leah, who was excellent in mathematics but having trouble with literature. "Sometimes I'm embarrassed to ask a question."

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My own flesh and blood hint delicately that my thought processes are practically reactionary and, nurturing my carefully preserved prejudices, I am bound to admit that the accusation is not unjustified. My own daughter, I am shocked to see, a girl brought up with every advantage, takes as a matter of course the use of tea-bags and even recommends them to my own household. The going far beyond the bounds of permissiveness, I feel, and indicate as much by getting my own little teapot and my own packet of Indian tips and brewing up ostentatiously with a warmed pot and counted spoons in the prehistoric way. The ways things are going it is obvious that I shall soon the only place to get a decent cup of English tea will be Nahrulul.

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my question. Then I can contribute to the class as well."

I asked Ronit about her tutoring methods. "Last summer took part in a three-week course where they taught us how to teach about it. We were told to ask a lot of questions, to push our students to think and work out their own answers rather than give them ready answers."

### Group interaction

Dr. Binyamin, the psychological consultant at the Ministry of Education, pointed out that the tutoring system, which was established in the United States as one expression of the current psychology of group interaction with peers helping each other rather than authority figures is maturing in Israel.

But one doesn't necessarily have to know anything about American group psychology to understand some of the facts about human nature, realized when I talked to Hefetz, a teacher at the Argentine school at Kiryat Yovel in Jerusalem. She has started a tutoring team in her first grade, to help the children how to help other. In a six-year-old Shalom, of her tutors, was very happy with the progress of his particular pupil.

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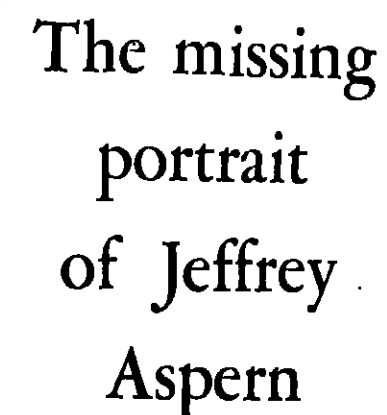
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# SUPER SUPERGAS



**M**ANY weeks ago I received an invitation to a show presented by new immigrants from the

PAGE TWENTY-THREE

هذا من الأصل



# MUSICAL COPYRIGHT

A SIGN on a modest building on Tel Aviv's Rothschild Boulevard — No. 118 — announces that this is ACUM House. ACUM stands for "Aqadim Compositum," known internationally as the "Société d'Auteurs Compositors et Editeurs de Musique en Israël." It is the equivalent of the "Performing Rights Society" in England, GEMA in Germany, ASCAP or BMI in the United States — in short, those organizations which protect the rights of property in the field of music (and in Israel also of writing).

The problem of commercial transactions in musical "property" arose only in the 18th century, when music publishing achieved visibility through the emergence of a buyers' market. In biographies of famous composers — especially those of Beethoven and Schubert — we continually read of the woes of poor men forced to haggle over prices for their great works and always short-changed by the publishers. We read about illegal copies of symphonies, made by copyists and sold on the black market without any profit to the composer. We read a great deal about manuscripts acquired by devious means and published without the composer's permission — and, of course without payment — without his having been given an opportunity of reading proofs and correcting mistakes.

In the 19th century publishing became big business. Composers without royal or aristocratic patronage had to look for ways of making their own living, as conductors, performers and teachers; and with the growth of the buying public and the increase in performing bodies, authors' rights had to be regularized to protect them from being robbed of the fruit of their inspiration and labour.

## English Act

One of the first improvements in the situation was the English Copyright Act of 1842 which protected properly registered works against unlawful reprinting for 40 years. The first international protection was provided by the Berne Convention of 1886, under which Germany, Austria, England, Switzerland, Belgium, Spain, France, Italy, Luxembourg, Monaco, Tunis, Haiti and Japan agreed to protect their nationals on a reciprocal basis. The United States fell into line with a Copyright Law in 1909.

At first, it was generally accepted that except as far as operas were concerned the acquisition of a score and orchestral material gave entitlement to performance without further remuneration. Royalties on performances were first demanded by the French *Société des compositeurs de musique*, followed closely by the *Gesellschaft der Autoren, Komponisten und Musik-Verleger* in Vienna in 1893. The German GEMA was founded in 1915 to take over the protection of authors' rights from the *Gesellschaft deutscher Tonkünstler*, which had been doing the job since 1898. The English Performing Rights Society was formed in 1914, the Swiss followed suit in 1924, and our own "ACUM" was founded in 1936.

Registered as an Ottoman Society, ACUM is *de facto* approved by the Israeli Government as the sole representative in this field in order to avoid an unnecessary proliferation of companies. Copyright in Israel is still based on the English copyright Act of 1911 (which in England has since been changed considerably); but a new copyright law is in preparation.

ACUM's budget has grown from IL38,000 in 1956 to nearly IL4m. in 1972. Income is derived from four per cent of their licensee fees and advertisement receipts to ACUM; from local recording companies, cinemas, orchestras, theatres, municipalities and local councils, kibbutzim, discotheques, army concert parties — in fact, any body or place engaged in the public performance of music; and from reprint rights, filming and dramatic rights. ACUM is also the general representative in Israel of all national rights societies and handles all their business. A member of the *Confédération Internationale des Sociétés d'Auteurs et Compositeurs (CISAC)* — ACUM's Director-General, Menahem Avidom, has been on its administrative council since 1960. ACUM is also a member of the mechanical rights protection organization, the *Bureau International d'enregistrement mécanique (BIEM)*.

Menahem Avidom, a former president of the League of Composers in Israel — he was awarded the Israel Prize for Composition in 1961 — and a former general secretary of the Israel Philharmonic Orchestra, has been with ACUM since 1956. The seven-member board consists of three composers, three writers and one music publisher, elected every two years.

ACUM has about 800 members — full members with voting rights, associate members with no voting rights for three years, and members entitled to royalties but without voting rights.

In June 1972, the international accepted term of copyright was extended to 70 years after the death of the author or composer. Royalties are computed by multiplying a certain number of points — ranging from one to five according to clearly defined categories — by the performing time of an item. A solo piece or a song, for example, will have one point, an ensemble work, four, a symphony, five. A point was worth 10 agorot in 1956; today its value is IL4.

It is broadcasting that brings a composer the highest royalties. For instance, a symphony lasting 80 minutes will earn him IL800 every time it is played on the air.

In a work with words, the composer gets half the royalties, the writer the other half. In the case of texts which are out of copyright, the author's share goes into the kitty. If the music forms a greater part of the work than the words, the ratio becomes two-thirds and one-third and vice versa.

**Arranger's royalties**  
If someone makes an elaborate arrangement of a tune, he is entitled to one-sixth of the royalties, provided he has been given written permission by the composer of the tune — otherwise he gets nothing.

How does ACUM know how to distribute royalties? Although there is no law compelling performers to submit recital sheets, there are contractual undertakings by the relevant bodies to provide the organization with a recital sheet of every performance, complete with details of timing, etc. An extensive card index at ACUM House helps to trace and check missing details. It is hoped that the new law will make it obligatory to supply ACUM with the necessary information.

This very complicated business is run by only 22 employees, now, of course, with the aid of computers, which have helped to cut down expenses considerably. Overheads at present amount to only 12 per cent — making ACUM the second cheapest organization of its kind in the world; only the British do it for

less. Other countries have more than one company, each dealing with different aspects of the subject. For example, Austria keeps five and France six companies busy.

Royalties are transferred even to countries which have no diplomatic relations with us, and transfers in foreign currency had priority even in times when Israel was short of funds, in order to maintain international conventions and agreements.

Until now, the U.S.S.R. has not recognized international copyright; but the situation has been that if a score is published in a contracting country within six weeks of Russian publication, royalties have to be paid on it, even though the Russians do not reciprocate. Only this week, however, it was reported from Moscow that the Soviet Union is going to adhere to international practice, and that from the end of May it will pay royalties on

foreign works. But at present, at least, there is not much chance of an Israeli composer being formed in Russia! As regards new immigrants from Russia, the Government has agreed in principle to recognize authors' rights; but a law to safeguard authors from exploitation is still awaiting promulgation.

There is an international agreement that every royalty company can retain 10 per cent, after tax, of payments transferred abroad and put it into cultural funds. As our balance in royalties is negative, we win on this, and the quite sizeable funds that accumulate are used to provide ACUM prizes for writers and musicians.

Since 1957, competitions have been held annually for various types of musical and literary works. This year, a total of IL24,000 will be distributed in this way. Entries for these awards are anonymous.

Further funds were available from this competition in 1970 to finance the publication of larger works, and IL24,000 is being distributed this year for this purpose. The names of composers and submitting entries are known to the jury.

Though very few authors can make a living exclusively from royalties, it certainly helps many creators to know that they may at least to supplement their income from the "bread and butter" of their day jobs. And it certainly helps them to know that ACUM all over the world looking after their interests.

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Since 1957, competitions have been held annually for various types of musical and literary works. This year, a total of IL24,000 will be distributed in this way. Entries for these awards are anonymous.

Further funds were available from this competition in 1970 to finance the publication of larger works, and IL24,000 is being distributed this year for this purpose. The names of composers and submitting entries are known to the jury.

Though very few authors can make a living exclusively from royalties, it certainly helps many creators to know that they may at least to supplement their income from the "bread and butter" of their day jobs. And it certainly helps them to know that ACUM all over the world looking after their interests.

## MUSIC

### YOHANAN BOH

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Menahem Avidom, a former president of the League of Composers in Israel — he was awarded the Israel Prize for Composition in 1961 — and a former general secretary of the Israel Philharmonic Orchestra, has been with ACUM since 1956. The seven-member board consists of three composers, three writers and one music publisher, elected every two years.

ACUM has about 800 members — full members with voting rights, associate members with no voting rights for three years, and members entitled to royalties but without voting rights.

In June 1972, the international accepted term of copyright was extended to 70 years after the death of the author or composer. Royalties are computed by multiplying a certain number of points — ranging from one to five according to clearly defined categories — by the performing time of an item. A solo piece or a song, for example, will have one point, an ensemble work, four, a symphony, five. A point was worth 10 agorot in 1956; today its value is IL4.

It is broadcasting that brings a composer the highest royalties. For instance, a symphony lasting 80 minutes will earn him IL800 every time it is played on the air.

In a work with words, the composer gets half the royalties, the writer the other half. In the case of texts which are out of copyright, the author's share goes into the kitty. If the music forms a greater part of the work than the words, the ratio becomes two-thirds and one-third and vice versa.

**Arranger's royalties**  
If someone makes an elaborate arrangement of a tune, he is entitled to one-sixth of the royalties, provided he has been given written permission by the composer of the tune — otherwise he gets nothing.

How does ACUM know how to distribute royalties? Although there is no law compelling performers to submit recital sheets, there are contractual undertakings by the relevant bodies to provide the organization with a recital sheet of every performance, complete with details of timing, etc. An extensive card index at ACUM House helps to trace and check missing details. It is hoped that the new law will make it obligatory to supply ACUM with the necessary information.

This very complicated business is run by only 22 employees, now, of course, with the aid of computers, which have helped to cut down expenses considerably. Overheads at present amount to only 12 per cent — making ACUM the second cheapest organization of its kind in the world; only the British do it for

less. Other countries have more than one company, each dealing with different aspects of the subject. For example, Austria keeps five and France six companies busy.

Royalties are transferred even to countries which have no diplomatic relations with us, and transfers in foreign currency had priority even in times when Israel was short of funds, in order to maintain international conventions and agreements.

Until now, the U.S.S.R. has not recognized international copyright; but the situation has been that if a score is published in a contracting country within six weeks of Russian publication, royalties have to be paid on it, even though the Russians do not reciprocate. Only this week, however, it was reported from Moscow that the Soviet Union is going to adhere to international practice, and that from the end of May it will pay royalties on

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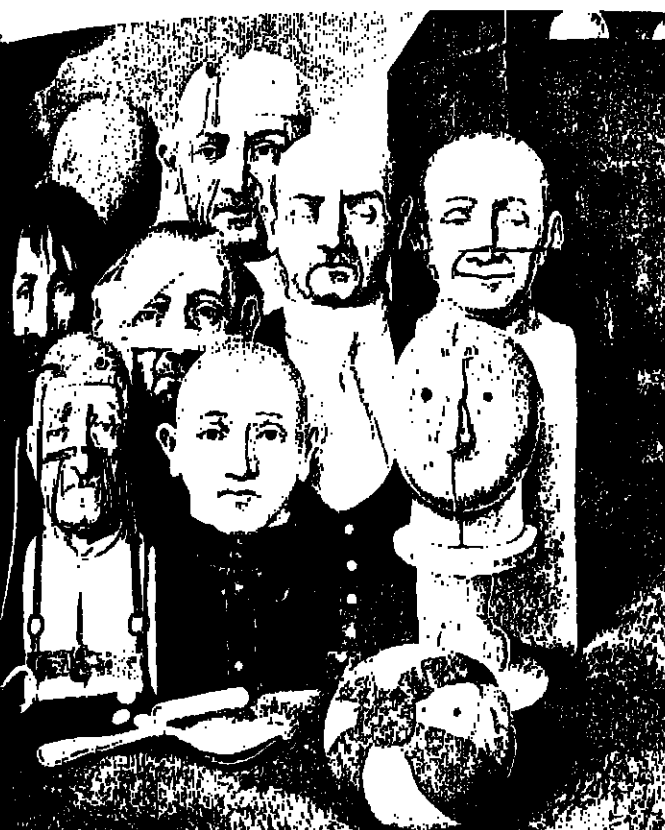
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Shmuel Bak's "Personal Data" (Dedicated to Zionka) from Shmuel Bak show at Kichkin Gallery, Tel Aviv.

## GALLERY GUIDE

### Jerusalem

#### Notes by Meir Ronnen

**COLOURED CRYSTAL** — A remarkable collection of 100 paintings in two parts. The first part shows a range of early cubist works to those of the "Bijou" style. The second part is more modern, featuring abstract and semi-abstract works. (Tel Aviv Museum, 27 King Saul St.)

**DAVID N. BLUESTONE** — Describing his work as "Metaphysical", Bluestone's paintings are characterized by a sense of mystery and a focus on the human condition. (Tel Aviv Museum, 27 King Saul St.)

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# Shmuel Bak's secrets

By GIL GOLDFINE  
AS characterized by the unquestionable, tightly closed lips of his figures, Shmuel Bak's recent paintings remain silent secrets. Fruits and chess pieces have been substituted by semi-mythological figures in a variety of subjective settings.

Born of sadness and suffering, Bak's "man" is never complete, and pessimistically, never hopes to be. In the Icarus series (Da Vinci-inspired), man strives for alternate means to fulfill an unknown destiny, yet is never aware that he was never meant to fly. To complicate matters, he becomes a prisoner of his attempted exercises. Strapped, bound and mechanized, the figure of us all becomes entombed in introspective desires and fantasies, unable to translate the humanistic knowledge of the past and construct the present for a secure future. Similarly, war is treated not as a series of political abominations but as episodes recycling a condition that mirrors mass suffering through the individual. Although his chosen apocalyptic iconography is a constant reminder of the past it speaks of the immediate, the universal psyche; the idea that within each and every one of us lives a bit of God and, by natural consequence, a bit of Satan as well.

Artistically, Bak is a master picture-maker. With finite planning and explicit rendering, subjectively he leaves little to the imagination. Following the Flemish path of Van Eyck and Van der Weyden and the Germanic masters Dürer and Altdorfer, his insistence on naturalistic detail creates a sculpture within a painting, both emphatic and expressive. One can only marvel at the precision of "Melancholia" (tryptic), the show's major work. Translated from Dürer's woodcut, Bak's very unsurrealistic symbols (in all his paintings) are not intended to shock or create subconscious illusions. Caplippers, empty cans, leather cases and trunks and a contemporary painting, amongst others, all function as emotional memorabilia forcing the viewer to gather the parts and "read" the puzzle.

Generally speaking, colour is unimportant to Bak and is used only as a descriptive vehicle with little emotional character. Good choice and proper integration of diverse objects, occasionally wrapped in secrecy, is his tour de force. In this respect his drawings are beautifully executed. Clear, concise and devoid of unnecessary pigmentation, the impact of imagery is met head on. In fact, the "Message" (19), a black and white drawing, is, for this reviewer, the strongest work on view.

Despite a new set of symbols Bak's work in essence, as proficient as it may be, has reached a status quo. To develop a new iconographic language is travelling only half the distance. The painter must devise, invent and search for the best method of disseminating his pictorial messages. Interpretation demands stylistic change, not for change's sake, and not to a forced opposite extreme but as a means of breathing new life into tried and proven answers. (Hadassah "K" Tel Aviv, Till March 17).

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# WHAT'S ON

## Plant a Tree in Israel

With your own hands!  
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration, please call Moshe (Jewish National Fund) in Jerusalem - Rehov Keren, Tel. 3351; in Rehov Keren, Rehov Hayarkon, opp. Dan Hotel, Tel. 21449.

## ALL WEEK IN JERUSALEM

Israel Museum: Sun, Mon, Wed, Thurs, 10 a.m.-6 p.m. Tues. 10 a.m.-10 p.m. Rockefeller Museum 10 a.m.-6 p.m. Fri., Sat., 10 a.m.-2 p.m.  
Exhibitions: Puppets (Youth Wing) Tomb Offerings from Gezer - Special Exhibition (Rockefeller) Film making (Youth Wing) Puppets (Youth Wing) Inscriptions Reveal (Goldman-Schwartz Hall)

Picasso - his graphic work in the Israel Museum Collection (Sperius Hall) 21 paintings - 10 years (Gross and Goldman Galleries). Travellers to the Holy Land - prints and drawings, 18th cent. in memory of Hermann Meyer (Cohen Hall). Henri Friedlander (typography and lettering (Library Hall))

Special exhibit: Two relief fragments from Persepolis, Iran, 5th cent. B.C.E. Conducted Tours: -

Hadassah Tours - By appointment only Tel. 3433, Jerusalem.

1. Tour of Hadassah Projects in Jerusalem. 2.40 a.m. to 3.20 p.m. towards transportation and refreshments.

2. Medical Centre Only. Includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27.

Boys Town Jerusalem - (Kiryat Nof). Beit Vegan. Daily Tours (except Shabbat). Tel. 5312.

Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11.30 a.m. from the Turner Research Institute at the Mount Scopus Campus.

Tourists and visitors come and see the General Israel Orphan Home for Girls in Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10 a.m. and 6 p.m. Kiryat Moshe, Tel. 5312.

New Israel Films: - Latest Israel Films screened weekdays at 12 noon at Keren Heyesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Roshana, Tel. 22620, 7.00 a.m.-8.00 p.m.

## TEL AVIV

Tel Aviv Museum, Shalom Ha'Amich, Exhibitions: The graphic work of Antoni Clavé (Zacks Hall). Is - photographs (Graphic Hall). From the Museum Collections (Library Hall). Hagit Hall, Hall No. 8. Hours: Sun, Mon, Wed, Thurs, 10 a.m.-4 p.m.; 4-7 p.m. Fri., 10 a.m.-3 p.m.; Sat., 10 a.m.-3 p.m. Free guided tours in English at 11.30 a.m. Helena Rubinstein Pavilion, 8 Rehov Targum. Closed for preparations for new exhibition.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Quasile Excavations; (7) Alpha-Bet Museum; Wed, 10 a.m.-5 p.m. Fri., 10 a.m.-4 p.m.; Sat., 10 a.m.-5 p.m. Tel Aviv Museum, 29 Rehov Shalom, Sun, to Thurs., 9 a.m.-5 p.m. Fri., 10 a.m.-4 p.m.; Sat., 10 a.m.-4 p.m. Closed. 40 Mirafra Shalom Yafet, (8) Museum of Antiquities of Tel Aviv-Yafo: Sun, Mon, Tues., 10 a.m.-5 p.m.; Fri., 10 a.m.-4 p.m. Conducted Tours: -

Tel Aviv University. Free guided tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University 10.30 a.m. Public Relations Dept. - Transportation by public buses 24, 26, 70. Free transportation on Mondays and Wednesdays from 8.30 a.m. to 10.30 a.m. Shalom, Kadima, Valdivia, 10 a.m. - Sheraton, Hilton, Ramat Aviv.

The Israel National Opera  
1. Alibey Road, Tel Aviv, Tel. 57275  
A Night in Venice  
by JOHANN STRAUSS  
Tomorrow, March 5  
Tel Aviv

Samuel, Astor, Dan, Park, Deborah, Aliv, Am, Shalom, Basel, For further details Tel. 41611. Public Relations Dept. Tel. 757401.  
Mirabli Women's Organization of America (Canada), 16, 49 Rehov Dov Hosh, Tel Aviv, Tel. 22017, 24101; Jerusalem, 22246, 22106; Haifa, 6455; Jerusalem, 3171.  
Hilton-Tel Aviv: H. Stern's duty-free Jewellery, international guarantee, Gov. ORT Israel: for visits please contact: ORT Tel Aviv, Tel. 782291/2; ORT Jerusalem, Tel. 23376; ORT Haifa, Tel. 24027; ORT Netanya, Tel. 2232.

National Religious Women's Organization Mizrahi and Hapoei Mizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv, Tel. 3003, 3022.  
Mizrahi Hapoei - Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Hildesheim Bldg., 82 Rehov Arlosoroff, Tel. 38441; Jerusalem, Beit Elshava, Rehov Eliazar Ha-

Shabbat Buffet Lunch at the Hilton  
Delicious, scrumptious, appetizing, relaxing atmosphere  
Just minutes away from the city  
Join us, and enjoy your heart's content  
Only 12.50

the israel museum, jerusalem  
THIS WEEK AT THE MUSEUM

Sunday, March 4, 1973  
4.00 p.m.

Tuesday, March 6, 1973  
4.30 p.m.

6.00 and 8.30 p.m.

8.00 p.m.

Wednesday, March 7, 1973  
8.00 p.m.

9.15 p.m.

Thursday, March 8, 1973  
4.00 p.m.

Sunday, March 11, 1973  
8.30 p.m.

EXHIBITIONS

Picasso - his graphic work in the Israel Museum Collection, part II (Sperius Hall) from March 6, 1973

Travellers to the Holy Land - prints and drawings, 18th-20th century in memory of Hermann Meyer (Cohen Hall)

Henri Friedlander - topography and lettering (Library Hall) Inscriptions Reveal (Goldman-Schwartz Hall) until March 8, 1973

Film making (Youth Wing) Puppets (Youth Wing)

Tomb Offerings from Gezer - Special Exhibition at Rockefeller

SPECIAL EXHIBIT

Vincent Van Gogh - The Anchored Boat - Oil on canvas. Lent by the Farkes Foundation, New York

YOUTH WING

Film making Exhibition - Activities and Participation in closed circuit TV programmes: Sun, Mon, Wed, Thurs. 3-5 p.m.

"Let's make a film" will be shown daily at 4 p.m. in the exhibition.

VISITING HOURS

Sun, Mon, Wed, Thurs. 10 a.m. - 8 p.m. Tues, Shrine of the Book 10 a.m. - 10 p.m. Museum 10 a.m. - 6 p.m. Rockefeller Museum Fri., Sat. 10 a.m. - 2 p.m.

modal, Kalamon, Tel. 21616; Haifa Community Centre, 14 Rehov Zahal, Kiryat Bliker, Tel. 62364. Phone for reservations.

Who Club, 118 Rehov Hayarkon, Tel. 33239, 8 a.m.-2 p.m.

Canadian Hadassah-WIZO Office, 616 Hayarkon, Tel. 22700, 8 a.m.-2 p.m. Hadassah Club, 89 Rehov Hayarkon, Tel. 6009.

HAIFA - Hadassah Club, Youth Aliya office, 309 Rehov Hamagdim, Tel. 43461, 64876. Goldman Art Gallery, 53 Sd. Hanael, Exhibition of paintings by Oded Pincus. Opening Sat., March 3, at 4 p.m. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 10-11 p.m. Sat. 11 a.m.-1 p.m.; 4-5.30 p.m.

Beit Chagall, Exhibition of paintings by Pay Yizhaki. Open Sat., 10 a.m.-3 p.m. (Sun. to Thurs., 10 a.m.-4 p.m.; 4-7 p.m.)

BEHOVOT - Weizmann Institute of Science, conducted tours, Sun. to Thurs., 11 a.m. and 2.30 p.m.; Fri. 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

SATURDAY - Jerusalem - Organ Music by Philip Regar every day 9 a.m. Tel Aviv, Hildesheim Bldg., 82 Rehov Arlosoroff, Tel. 38441; Jerusalem, Beit Elshava, Rehov Eliazar Ha-

YOUTH WING FILM CLUB - Special film at the film making exhibition "The Seventh Seal" - for children aged 14-18

ART FILM: Sir Kenneth Clark "Civilization" (in colour)

"The Fallacies of Hope" - the art of the Romantic movement

Introduction (Hebrew): Miss Nedira Yahr Free to Museum members and students

ART FILM CLUB "L'Enfant Sauvage" (The Wild Child) (France, 1969)

By Francois Truffaut 8.30 performances are for members. Remaining seats will be sold to non-members after 8.30 p.m. (Tickets on sale starting Sunday for current week.)

EXHIBITION OPENING

Picasso - his graphic work in the Israel Museum (part II) Sperius Hall

COURSE IN ART HISTORY (Hebrew) in connection with the exhibition "Inscriptions Reveal"

"The Development of the Alphabet": Dr. Joseph Naveh

Tickets: I.L.A. (Non-members: IL2.50) After the course

ART FILM: Sir Kenneth Clark "Civilization" (in colour)

"The Fallacies of Hope"

YOUTH WING FILM CLUB - Special film at the film making exhibition "Puppets tell stories" (part II) - for children aged 6-12

CONCERT: an evening of Japanese music in cooperation with the Israel-Japan Friendship Society

T. Nishida, Koto; Ki Nomi, classical dance; N. Nishida, flute; A. Melamed and A. Labko, violin; Z. Litvak, viola; Y. Yamaguchi, cello; the Matsuyama choir group

Programme: Koto; Nihon-buio (classical dance); modern Japanese music.

Introduction: Ury Epstein

Tickets: Museum members and students: IL5.-; others: IL7.-, at Cadana and on evening of concert at the Museum

EXHIBITIONS

Picasso - his graphic work in the Israel Museum Collection, part II (Sperius Hall) from March 6, 1973

Travellers to the Holy Land - prints and drawings, 18th-20th century in memory of Hermann Meyer (Cohen Hall)

## THIS WEEK IN JERUSALEM

## DANISH FILM FESTIVAL

Jerusalem Theatre - Saturday (Mar. 3), Sunday (Mar. 4) Monday (Mar. 5) at 7 p.m. 2 films for the price of one. Reduction for students and soldiers. Tickets: Theatre (Tel. 87187). Cahana, Ben-Naim.

## SHABBAT BUFFET LUNCHEON AT THE HILTON

Delicious, scrumptious, appetizing, relaxing atmosphere  
Just minutes away from the city  
Join us, and enjoy your heart's content  
Only 12.50

TELAVIV HILTON

THE NEW BUILDING (27-29 Sd. Shaul Hamalech, Tel. 3433)

EXHIBITIONS

The graphic work of Antoni Clavé (Zacks Hall). Photographs by Isia (Graphic Hall)

From the Museum Collections (Meyerhoff, Jaglom, Haft Hall, Hall No. 8)

THE HELMUT RUBINSTEIN PAVILION

Avigdor Arich - Paintings: 1957-1965: 1968 (opening: March 6 at 10 a.m.)

The Helena Rubinstein Art Library (in the New Building) open: Sun, Thurs.: 10 a.m.-1 p.m.; 4 p.m.-7 p.m. Friday: 10 a.m.-1 p.m.

EVENTS

OPENING OF EXHIBITION (Helena Rubinstein Pavilion) Avigdor Arich - Paintings: 1957-1965 and 1968

Admission by invitation or membership card of the Association of Friends of the Tel Aviv Museum.

Open to the public from Wed., March 7.

FILMS

A Lesson in Love (Sweden, 1964) Director: Ingmar Bergman

With: Eva Dahlbeck, Gunnar Bjornstrand, Harriet Andersson

FESTIVAL OF DANISH FILMS (in coop. with the Danish Film Institute)

"The Red Mantis" - Short Film: The Perfect Human

"The Hunger" (from K. Hamsun's novel). Short Film: Thule - Furthest Outpost

"The Ballad of Carl Hennings" - Short Film - Nansen the Teacher

"The Olsen Gang plays for High Stakes" - Short Film - The General

"The Liar". Short Film: The Saints

"The Neighbours". Short Film: The Perfect Human

CONCERTS (Leon and Mathilde Recanat Auditorium) Reinhold J. Buhl - cello, Raya Birgner - piano

Beethoven (op. 90), Mendelssohn (Variations concertino) Debussy (Sonata), Brahms (op. 98)

## THE JERUSALEM POST MAGAZINE

Friday, March 2, 1973

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## Israel Theatres

Haifa Municipal Theatre CHINE AND PUNISHMENT

Haifa, March 3, 4, 5, 6, 7

HEFEZ Nahmani, March 5, 6, 7

THE IUEMAN COMETH

Haifa, March 3, 4, 5, 6, 7

THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON

Haifa, March 3, 4, 5, 6, 7

STATUS QUO

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## UNIVERSITY OF HAIFA

The Department of Fine Arts announces the opening of the following exhibitions:

\* EXHIBITION OF GRAPHICS by Gad Ullman, Michael Argov, Tuvia Beeri, Michael Gross, Joseph Weiss, Mordecai Moreh, Naomi Smilansky, Ya'akov Pins, Arish Rothman, Igal Tumarkin.

\* PICASSO'S "GUERNICA," the Evolution of a painting: a photographic exhibition of the mural and sketches.

\* Exhibition of prints by RITA PERANIO

The exhibitions will be open in the Main Building from February 28 to March 21, 1973.

## JOSE FELICIANO

In his new show  
Tzemed Hacaracas  
Compere: Israel Avni

TEL AVIV  
Hechal Haaport  
Sat., March 17  
2 shows: 7.45 and 10.45  
Tickets: Rocco, Tel. 22568, Le'an, and other agencies.

JERUSALEM  
Binyan Ha'ooma  
Mon., March 19  
2 shows: 8.15 and 11.45  
The second performance is for students only.  
Tickets: Rocco, Tel. 22568, Le'an, and other agencies.

HAIFA  
Armon  
Sun., March 18 at 9.15  
Tickets: Garber, Jerkuz Hacharmel, Tel. 54223, 54777 and at Kupat Macabi, 20 Rehov Herzl. Tel. 644018.

The doors will be closed at the times given for performances. Latecomers will not be admitted.

## THE ROYAL DANISH FILM INSTITUTE

## DANISH FILM Festival



## Tel Aviv Cinemas

Commencing Saturday, March 3, at 7.15 and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas

**ALLENBY Tel. 67820**  
25th week  
Sat. Night: 8.00 - 9.15  
Weekdays - 8.30 - 9.45



**ADULTS ONLY**

**BEN YEHUDA Tel. 228400**  
8th week  
BUICK LEE  
in  
**FIST OF FURY**  
4.30, 7.15, 9.30



**ISRAEL PREMIERE**  
4.30 - 7.15 - 9.30  
**GEORGE O. SCOTT**



**ISRAEL PREMIERE**  
4.30 - 7.15 - 9.30  
**GEORGE O. SCOTT**



**Warner-Fox**  
In Colour

**OHEN Tel. 282288**  
2nd week  
PETER O'TOOLE  
in  
**MURPHY'S WAR**  
Directed by Peter Yates  
4.30-7.15-9.30

**CRITERION Tel. 67052**  
2nd week  
**REPULSION**  
Directed by Roman Polanski  
with CATHERINE DENEUVE  
7.30-9.30  
Adults only

**DEKEL Tel. 414114/5**  
2nd week  
**THE NIGHTS OF BOCCACCIO**  
Daring love stories with  
subtle and cheeky humour  
Evening shows only  
(7.15 and 9.30)

**EDEN Tel. 67480**  
3rd week  
The Turkish Drama  
**AYRIKLIK**  
Adults only  
4, 7, 9

**ESTHER Tel. 228610**  
4.30, 7.15, 9.30  
A tension film  
**UN FLIC**  
ALAIN DELON  
RICHARD CRENNA  
CATHERINE DENEUVE

**GAT Tel. 267888**  
2nd week  
The unusual love story of a  
middle-aged Israeli film  
director and a young  
American girl  
**GADI YAGIL**  
and the new star of 1973  
**SHERREY REN SMITH**



**ADULTS ONLY**

**DIRECTOR: BARUCH DIENAR**

**GORDON Tel. 244378**  
4.30, 7.15, 9.30  
18th week  
**LES FEUX DE LA CHAUDIERE**  
ANNIE GIRARDOT  
(Maurice d'Allmer)

**HOD Tel. 226226**  
8th week  
**PRETTY MAIDS ALL IN A ROW**  
Adults only  
ROCK HUDSON  
4.30-7.15-9.30

**ONLY Tel. 284035**  
4th week  
Rehov Maccabi  
**THE GREAT WALTZ**  
HORST BUHOLOFF  
MARY OSTA  
4.30, 7, 9.30

**PEER Tel. 443795**  
11th week  
**CAJARET**  
Liza Minnelli  
Israeli Premiere  
4.30 7.15 9.30

**THE ACTRESS IS NOMINATED FOR OSCAR 1973**

**MAXIM Tel. 287457**  
5th week  
**The Viking who came from the South**  
Adults only  
4.30-7.15-9.30

**MOGRABI Tel. 58381**  
4th week  
**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK**  
WOODY ALLEN  
4.30, 7.30, 9.30

**RAMAT AVIV Tel. 413761**  
7.15, 9.30  
**TERENCE HILL AND SPENCER**  
**THEY CALL ME TRINITY**  
Tuesday matinee at 4.30 also

## Jerusalem Cinemas

Commencing Saturday, March 3, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.

**ARNON Tel. 224289**  
2nd week  
An Israeli picture  
**TAKE TWO**  
with  
**GADI YAGIL**  
**SHERREY REN SMITH**  
**GADI YAGIL**  
For Adults Only - Colour

**OHEN Tel. 222986**  
From Friday at 3.00 p.m.  
**ALAN DELON**  
**RICHARD CRENNA**  
**UN FLIC**

**EDEN Tel. 228289**  
From Friday at 3 p.m.  
**Bow and Arrow Campaign**

**EDISON Tel. 224056**  
A Great Persian Drama  
**Fights about Inheritance**  
with  
**LOFHOIMA - SHAHIN**  
**GRESHIA - MITOSLIN**

**JERUSALEM Tel. 34097**  
2nd week  
Perf. at 7.00 and 9.00 p.m.  
**JULIE CURRIE**  
**ALAN BATES**  
in  
**The Go-between**

**RON Tel. 284704**  
2nd week  
From Friday at 3 p.m.  
**MALCOLM McDOWELL**  
**NANETTE NEWMAN**  
**The Raging Moon**

**SEMAVAR Tel. 38742**  
JEAN-LOUIS TRINTIGNANT  
**The Conformist**

**SHIDROTH Tel. 624054**  
19th and last week  
**STANLEY KUBRICK'S**  
hit film of 1972  
awarded at the  
Venice Festival  
as best foreign picture  
as best foreign picture  
as best foreign picture

**STUDIO Tel. 55817**  
11th week  
**FELLINI/ROMA**  
Adults only  
4.30, 7.15, 9.30

**TOHELET Tel. 449850**  
11th week  
**MINNIE & MOSKOWITZ**  
**GENA ROWLANDS**  
**SEYMOUR CASSEL**  
4.30-7.15-9.30

**TEL AVIV Tel. 381181**  
2nd week  
It's not only the name  
it's his business and  
sometimes... his pleasure  
**JIM BROWN IS SLAUGHTER**  
Adults only  
4.30-7.15-9.30

**ZAFON Tel. 445095**  
3rd week  
**GOING HOME**  
**ROBERT MICHAM**  
4.30, 7.15, 9.30

**Petah Tikva**  
**SHALOM Tel. 917430**  
Saturday, 7.15, 9.30  
All week, 7.15, 9.30  
except Tuesday at 7 p.m.  
only  
**THE INVINCIBLE BOXER**  
with LU LAI  
Matinee at 3.30:  
DEATH SENTENCE

**STILLER FILMS**  
**PARIS Tel. 286005**  
6th week  
(8 shows daily)  
**THE LAST PICTURE SHOW**  
winner of two  
Oscars for the  
supporting acting of  
**BEN JOHNSON**  
**CLOVER THORNTON**  
Adults only  
A "Columbia" Film

**Barry Newman / Suzy Kendall**

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**Barry Newman / Suzy Kendall**

**Barry Newman / Suzy Kendall**

**Barry Newman / Suzy Kendall**

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## Haifa Cinemas

Commencing Saturday, March 3, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

**AMPHITHEATRE Tel. 664018**  
A film full of sex  
**Natalie's Loves**  
For adults only  
In colour

**ARON Tel. 664848**  
3rd week  
After its great success in  
Tel Aviv and Jerusalem  
a courageous policeman  
dared go against the  
Mafia  
**SIDNEY POITIER** in  
a Walter Mirisch prod.  
**THE ORGANIZATION**  
In Colour  
For adults only  
No compl. tickets

**ATZMON Tel. 668008**  
A big suspense comedy  
**Catch Me a Spy**  
Starring KIRK DOUGLAS  
and MARLENE JOHNSON  
In Technicolor

**HEIT ROTHCHILD Tel. 82740**  
2nd week  
A film of great interest  
**L'AVEU**  
Starring YVES MONTAND  
SIMONE SIGNORET  
Perf. at 4.45, 8.00 on Sat.,  
Tues., and Thurs.

**OHEN Tel. 666272**  
Israel International  
co-production  
Full of sex  
**TAMAR**  
Starring JOSEPH SHILOAH  
and LEAH NAAMI  
For adults only

**MIRON Tel. 668008**  
From Friday  
six nonstop perf.  
A great suspense and  
adventure hit  
**The Way the Cookie Crumbles**  
with JANE MURKIN  
and BERNARD PRESSON  
In Technicolor

**THE NEW CENTURIONS**  
Starring GEORGE O. SCOTT  
STACY KURTZ  
In Technicolor

**RAMAT GAN Tel. 720700**  
Sat., 6.00 - 9.00  
Weekdays, 5.30, 8.45  
**THE GODFATHER**  
Adults only

**HADAR Tel. 729822**  
7th week  
4, 7.15, 9.30  
**ONE IS A LONELY NUMBER**  
JANET LEIGH  
MELVIN DOUGLAS

**LILI 7.15 - 9.30**  
**STRAW DOGS**

**RAMA Tel. 721812**  
Sunday and all week  
2nd week  
**THE KING BOXER**  
For the first time on the  
screen the technique of  
Flashing Singers  
7.15, 9.30  
(Chinacolor) - Colour

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## The POSTER

THE POSTER OF GAMMA RAYS  
ON MAN-IN-THE-MOON (HAGGOLIM)  
(Tamer) - Under this overcast  
this hides a vehicle for an actress,  
this time Hanna Maron, who is having  
the time of her life as a dithering,  
drunken, hysterical mother of two daugh-  
ters living in ultimate squalor. HAIFA  
(M.T.) Sat., Sun., 8.15. TEL AVIV (Ca-  
mer) Wed., Thurs., 8.30. HAIFA (Mu-  
nicipal Theatre) Wed., Thurs., 8.15.

**MORIAN Tel. 720700**  
6th week  
Jan Kadar's pre-  
romantic story  
**ADRIFF**  
Perf. at 6.45-9.00

**ORAH Tel. 664018**  
By special request  
7th and last week  
After 18 successful weeks  
in Tel Aviv  
**JANET LEIGH** and  
**MELVIN DOUGLAS**  
in a very impressive  
**ONE IS A LONELY NUMBER**  
Metacolor  
No complimentary tickets

**ORION Tel. 668008**  
Haifa Premiere  
A new Japanese sci-  
fi film  
**SECRET AGENT IN ACTION**  
In colour  
Six nonstop perf.  
from Friday

**ONLY Tel. 666272**  
One min. from Cam. in  
PETER O'TOOLE  
in the Academy award  
**BECKET**  
In colour  
Owing to length of film  
two peris nightly at 6.45

**PERE Tel. 666272**  
2nd week  
simultaneous with Tel Aviv  
regarding on Israeli and  
American girl find  
**TAKE TWO**  
with  
**GADI YAGIL**  
**SHERREY REN SMITH**  
**GADI YAGIL**  
In colour  
For Adults Only  
No compl. tickets

**RON Tel. 668008**  
After its great success  
in Tel Aviv  
A bestseller about sex  
**THE NEW CENTURIONS**  
Starring GEORGE O. SCOTT  
STACY KURTZ  
In Technicolor

**RAMAT GAN Tel. 720700**  
Sat., 6.00 - 9.00  
Weekdays, 5.30, 8.45  
**THE GODFATHER**  
Adults only

**HADAR Tel. 729822**  
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**LILI 7.15 - 9.30**  
**STRAW DOGS**

**RAMA Tel. 721812**  
Sunday and all week  
2nd week  
**THE KING BOXER**  
For the first time on the  
screen the technique of  
Flashing Singers  
7.15, 9.30  
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**Per Oscarson plays a starving young man in Oslo in 'Hunger'**  
based on Knut Hamsen's novel. The film, which co-stars Gunnar  
Lindblom, is one of six feature films to be shown in the  
Danish Film Festival, Saturday through Monday nights at the  
Jerusalem Theatre. The schedule, which includes two feature  
films and various shorts each night, is as follows: Saturday -  
'Neighbours', 7 p.m.; 'The Liar', 9 p.m. Sunday - 'The Olsen  
Gang in Jutland', 7 p.m.; 'The Tragic Fate of Carl Henning', 9  
p.m. Monday - 'The Red Mantle', 7 p.m.; 'Hunger', 9 p.m. Only  
English subtitles. Co-sponsored by the Jerusalem Theatre and the  
Danish Embassy.

**STAR'S BLOOM AT NIGHT** (Young  
Theatre) - BRENDA (Gill) Tel.  
0.00. TEL AVIV (Alhambra) Sat. 7.15,  
9.30. JERUSALEM (Municipal) Mon.  
8.30. KIRYAT DONG (Tel Aviv)  
KISHON LEZION (Tiferet) Wed. 8.30.  
HANLE (Hamigdol) Thurs. 9.00.

**STATUS QUO VADIS** (Haifa - Stage  
2) - A political documentary based on  
Shulamit Aloni, exploring religious con-  
fession as practiced by the clerical-political  
establishment. The approach is shallow  
and covers only part of the territory.  
TEL AVIV (Zart) Sat. 9.00, 10.30.

**THEY'LL COME TOMORROW** (Cam-  
er) - TEL AVIV (Camer) Sat., Sun.,  
Mon., Tues.

**WHAT WE LOOK LIKE** (Himot) -  
Programme of humour and satire. TEL  
AVIV (Himot) every Sat., Mon., Tues.,  
Wed., Thurs., 9.30. Fri. 9.30 and mid-  
night.